ORGAN 39

881

SELECT
Organ Music

edited, arranged, or composed
BY
CHARLES W. PEARCE
Mus. Doc. Cantab.

PEARCE, DR C.W.	ORGAN TUTOR, INCLUDING A DESCRIPTION OF THE ORGAN, AND A SERIES OF TWENTY-FOUR LESSONS IN THE EARLIEST STAGES OF ORGAN PLAYING	2. 6
,,	COMPLETE PEDAL SCALES, IN ALL KEYS, MAJOR, MINOR (MELODIC & HARMONIC) & CHROMATIC, WITH MANUAL ACCOMPANIMENT	2. 6
,,	STUDIES (ORIGINAL & SELECTED) *BOOK I* PREPARATORY	2. 6
,,	STUDIES ,, ,, *BOOK II* INTERMEDIATE	2. 6
,,	STUDIES ,, ,, *BOOK III* ADVANCED	2. 6
BACH, J. S.	EIGHT SHORT PRELUDES & FUGUES, WITH COMPLETE PHRASING, FINGERING, & FOOTING MARKS, &c. & A SHORT FORMAL ANALYSIS OF EACH	2. 6
STANLEY, JOHN.	VOLUNTARY IN E MINOR	1. 0
,,	BOURRÉE IN B♭	1. 0
,,	ADAGIO & ALLEGRO FUGATO IN G	1. 3
ARNE, DR T. A.	TOCCATA IN C MAJOR	1. 0
WESLEY, CHARLES.	PASTORALE IN G MAJOR	1. 0
,,	ALLEGRO IN G MINOR	1. 3
RINK, J. C. H.	POSTLUDE IN A♭ MAJOR	1. 0
BENNETT, JOHN.	VOLUNTARY IN F MAJOR	1. 3
HANDEL, G. F.	TEMPO DI GAVOTTA (VARIED) IN B♭ MAJOR	1. 0
PEARCE, DR C.W.	STUDY IN G MAJOR (AFTER J. B. CRAMER)	1. 0
BATISTE, EDOUARD.	ANDANTE IN G MAJOR	1. 3
BATTISHILL, JONATHAN	TWO VOLUNTARIES	1. 0
BACH, J. S.	CHORAL PRELUDE ON "TO GOD ON HIGH"	1. 3
HANDEL, HOFMANN, GADE, &c.	SIX GRAND MARCHES	2. 0
NINE FAVORITE	VOLUNTARIES (VARIOUS COMPOSERS)	1. 0
CHOPIN, SCHUMANN, KENDALL, &c.	SIX ORGAN TRANSCRIPTIONS	2. 0
PEARCE, DR C.W.	THREE HYMN-STUDIES ON ANCIENT SARUM MELODIES	2. 0
ARCHER, FREDK	PASTORALE LOUIS XV	1. 3
,,	ALLEGRETTO IN A	1. 3
DUNSTAN, K.	INAUGURATION MARCH	2. 0
TRICKETT, ARTHUR.	FANFARE IN C MAJOR	1. 6
NAYLOR, G. F.	GRAND MARCH	1. 6
COUPERIN, F.	SŒUR MONIQUE RONDO	1. 3
PEARCE, DR C.W.	OFFICE OF THE HOLY COMMUNION IN D	0. 6
MENDELSSOHN, FRED: ARCHER, KETÈLBEY	RECITAL PIECES, BOOK I	1. 0

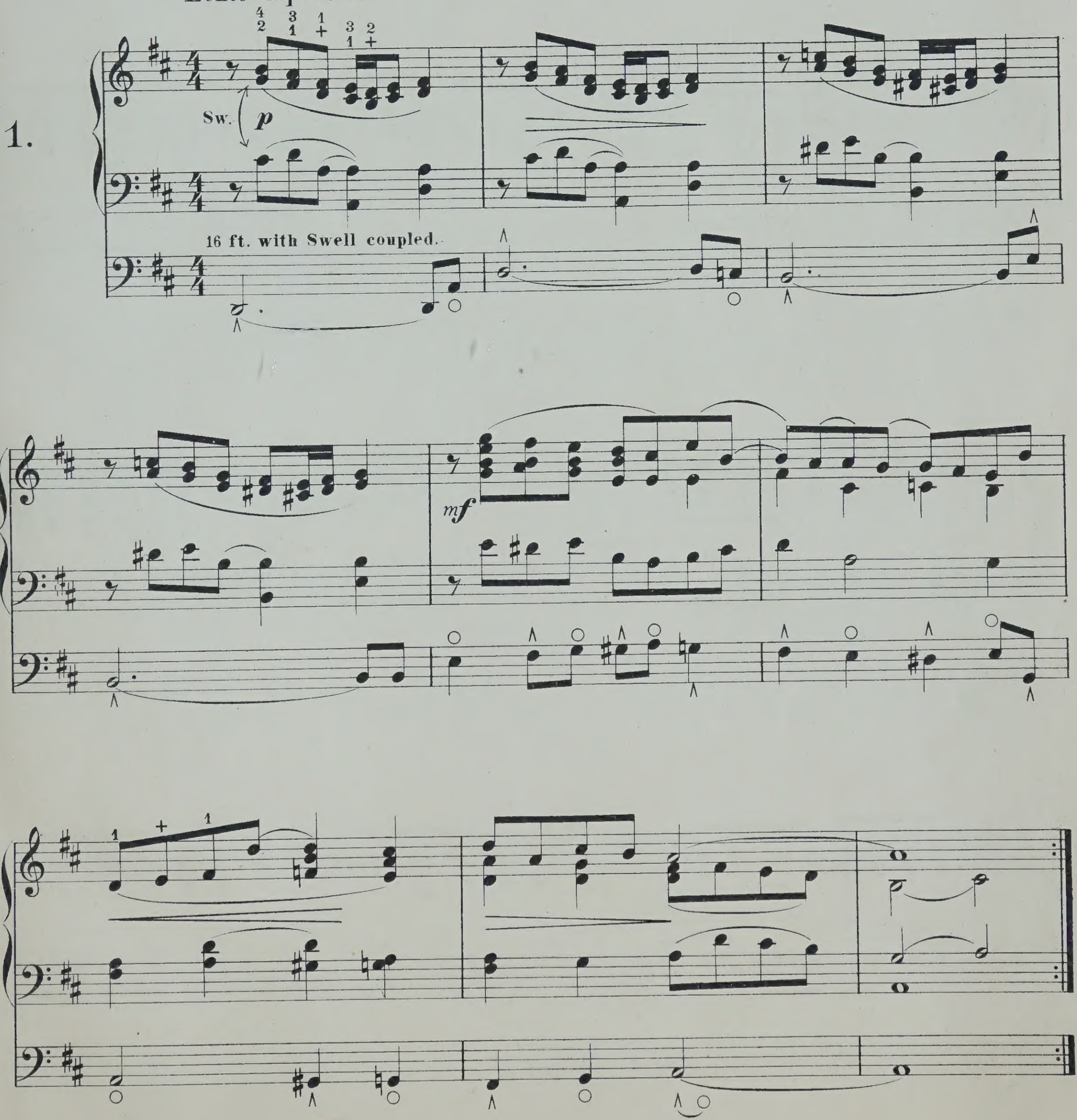
London
A. HAMMOND & Co 5, VIGO STREET, W.

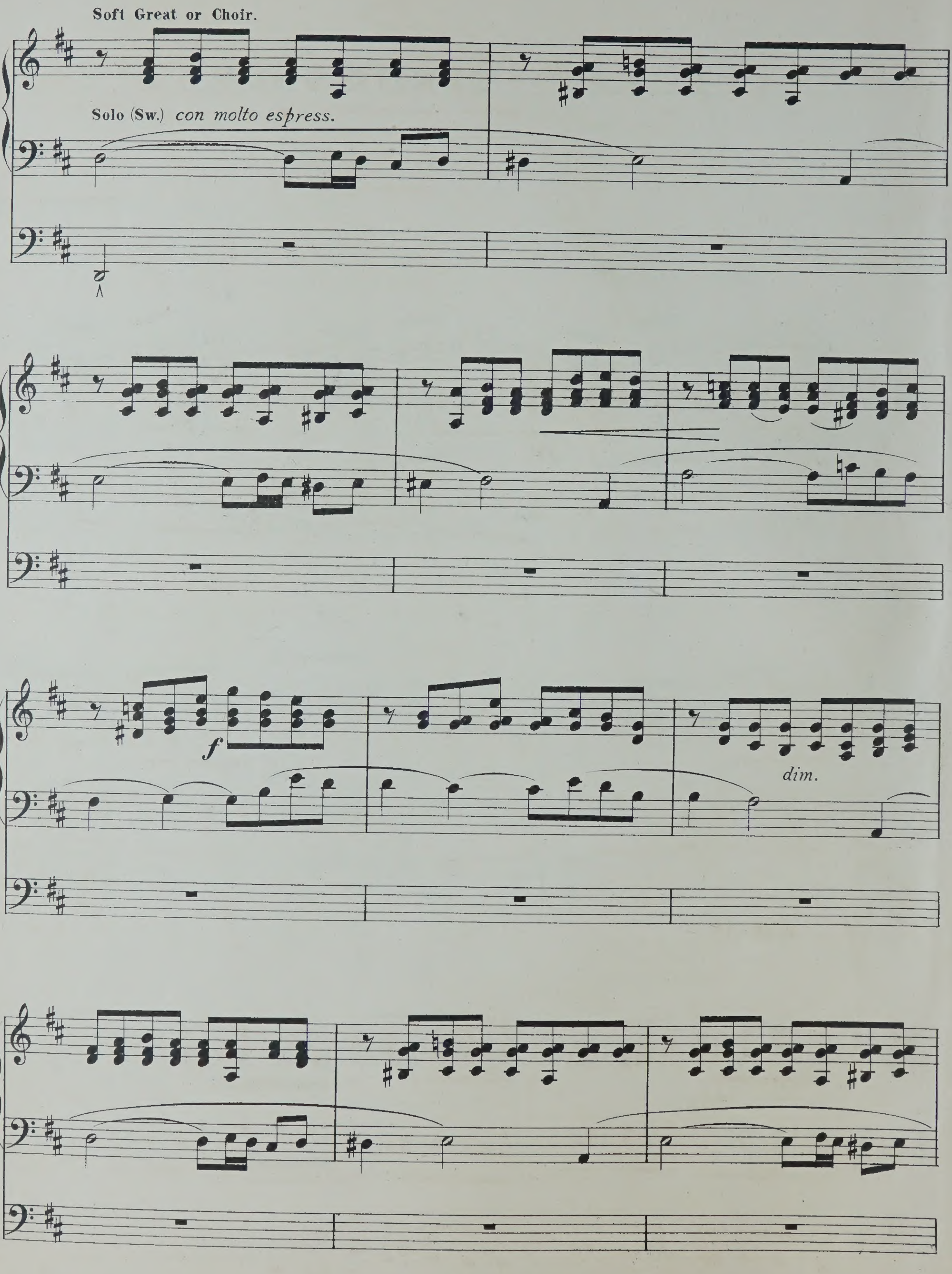
Lento Espressivo.

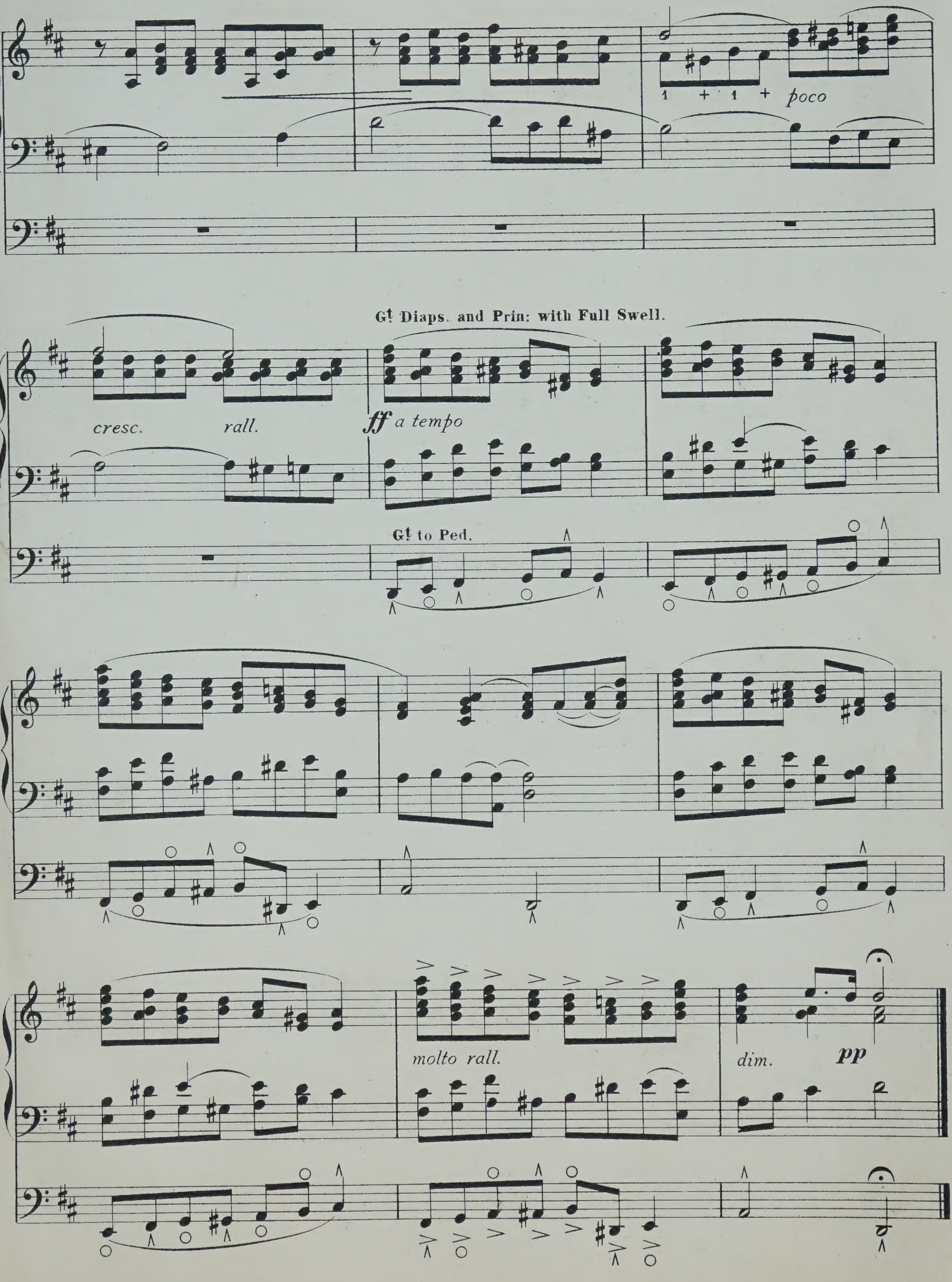
ALBERT W. KETÈLBEY.

Lento espressivo.

1.


4 2
3 1
1 +
3 1
2 +
Sw.
p
16 ft. with Swell coupled.
mf
1
+
1

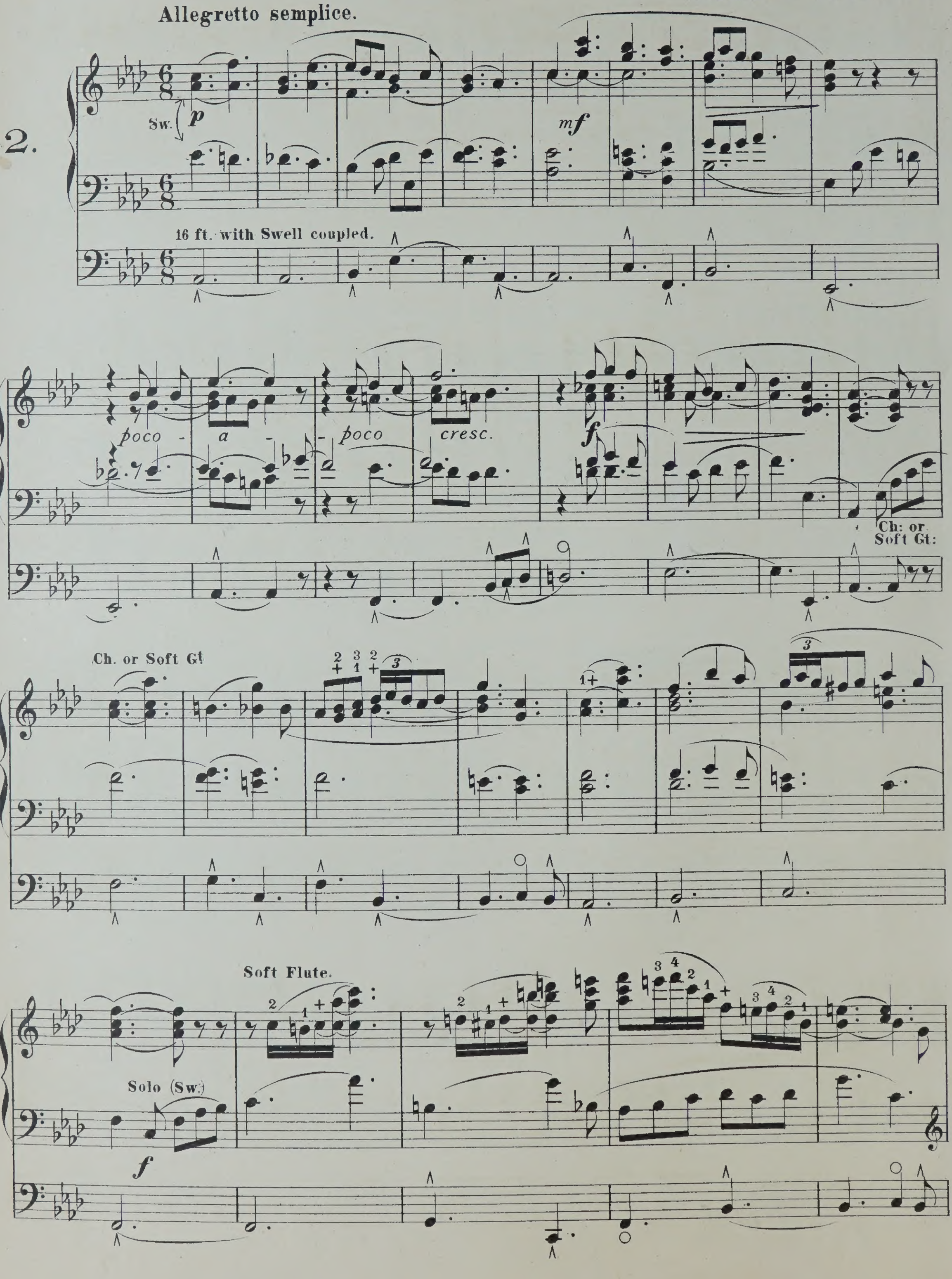

Soft Great or Choir.
Solo (Sw.) con molto espress.
f
dim.

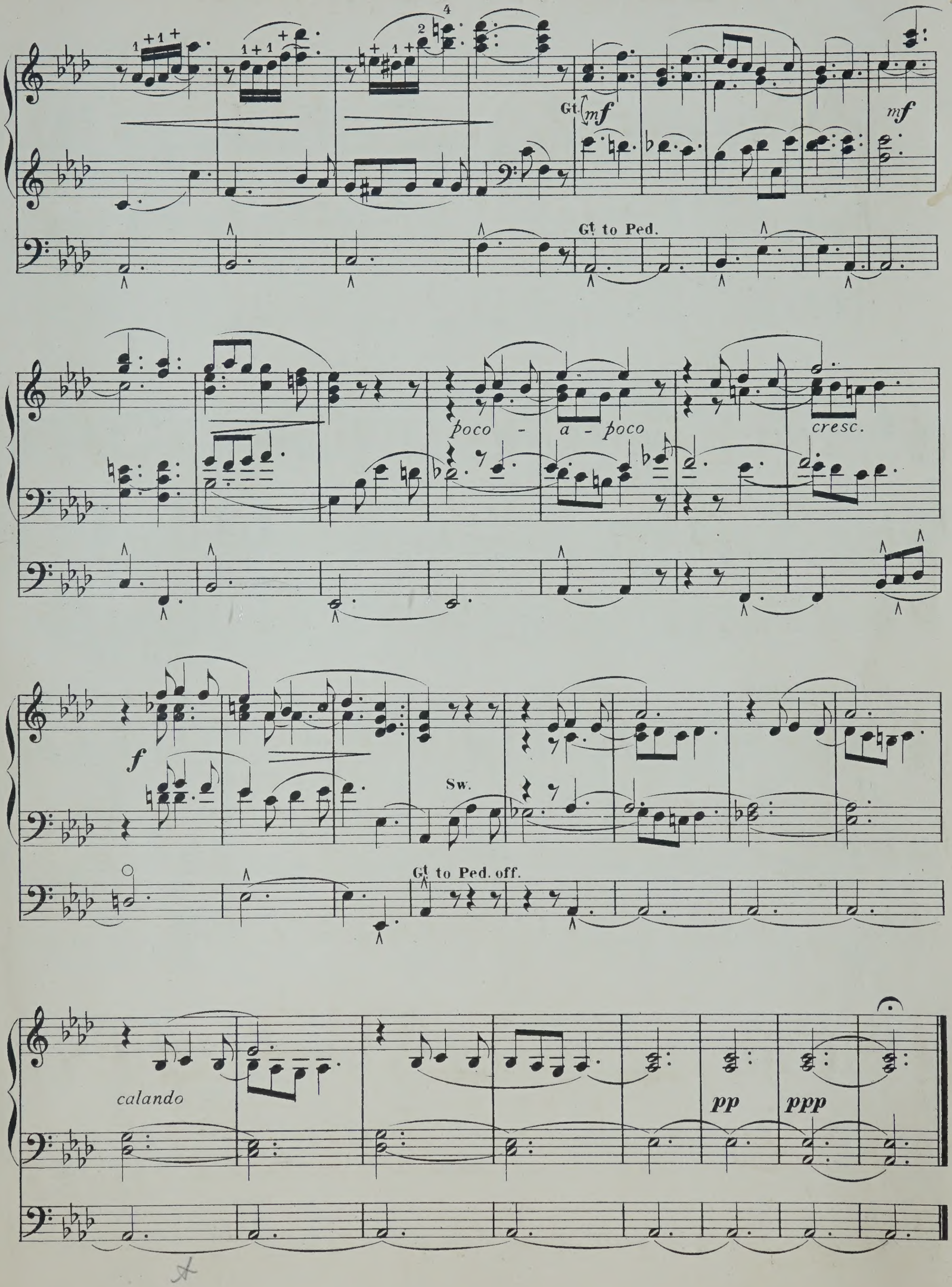

1 + 1 + poco
Gt Diaps. and Prin: with Full Swell.
cresc.
rall.
ff a tempo
Gt to Ped.
molto rall.
dim.
pp

Allegretto semplice.

ALBERT W. KETÈLBEY.

2.

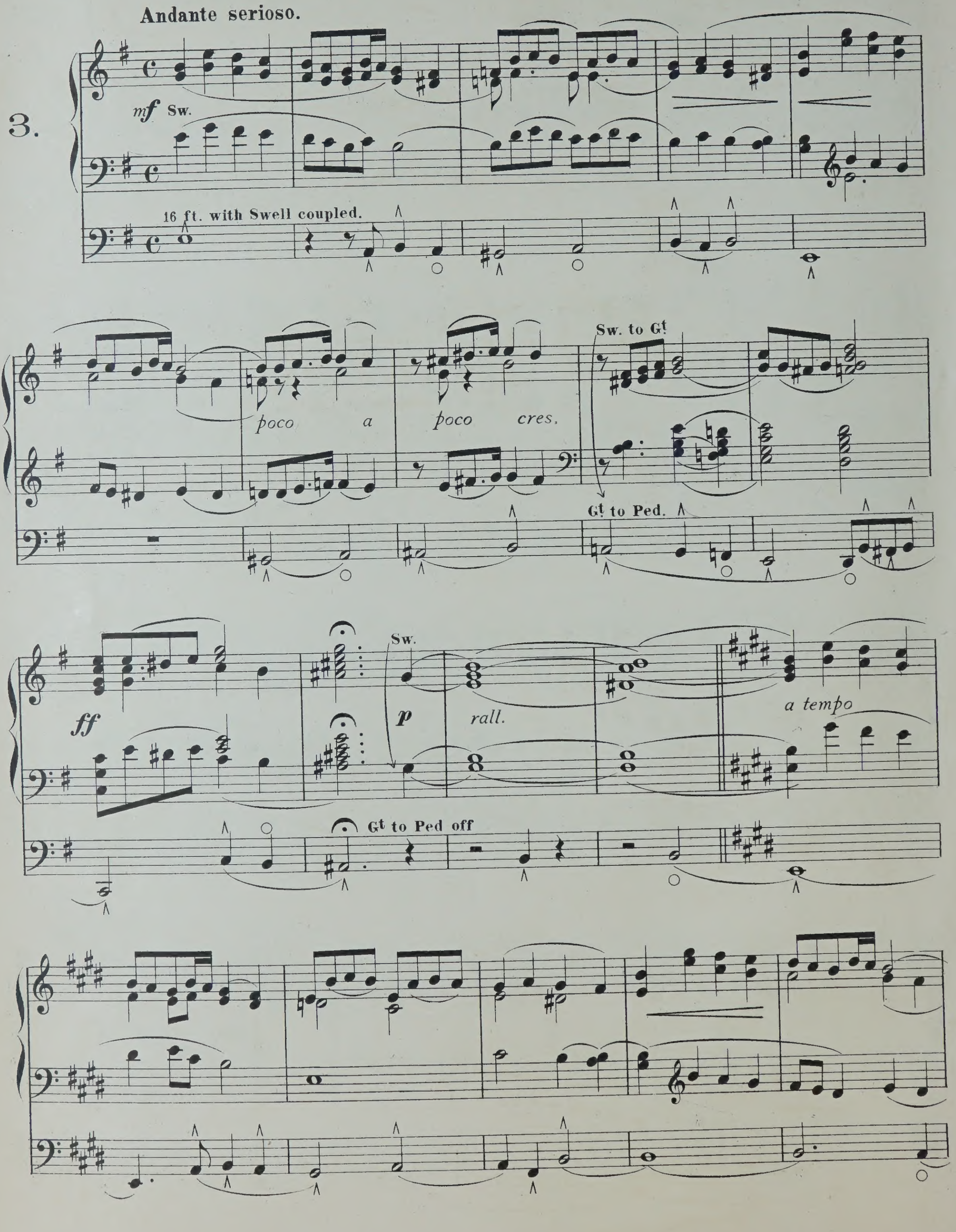

Allegretto semplice.
Sw.
p
mf
16 ft. with Swell coupled.
poco - a - poco cresc.
f
Ch: or Soft Gt:
Ch. or Soft Gt
Soft Flute.
Solo (Sw.)
f

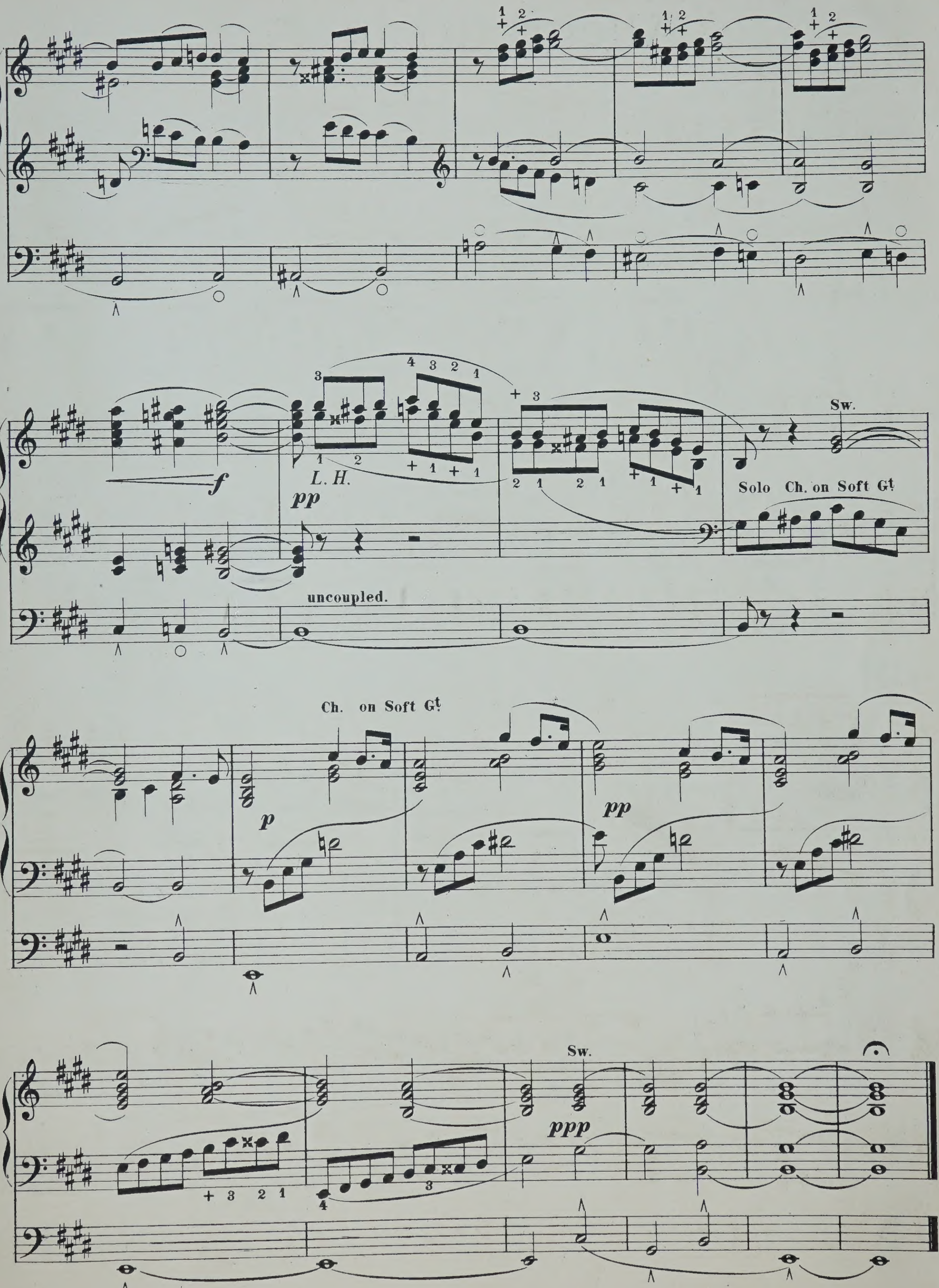

1 + 1 +
1 + 1 +
+ 1 + 1 +
2
4
Gt.
mf
mf
Gt. to Ped.
poco - a - poco
cresc.
f
Sw.
Gt. to Ped. off.
calando
pp
ppp

Andante serioso.

ALBERT W. KETÈLBEY

3.


Andante serioso.
mf Sw.
16 ft. with Swell coupled.
poco a poco cres.
Sw. to Gt
Gt to Ped.
ff
Sw.
p
rall.
Gt to Ped off
a tempo


f
L. H.
pp
uncoupled.
Sw.
Solo Ch. on Soft Gt.
Ch. on Soft Gt.
p
pp
Sw.
ppp

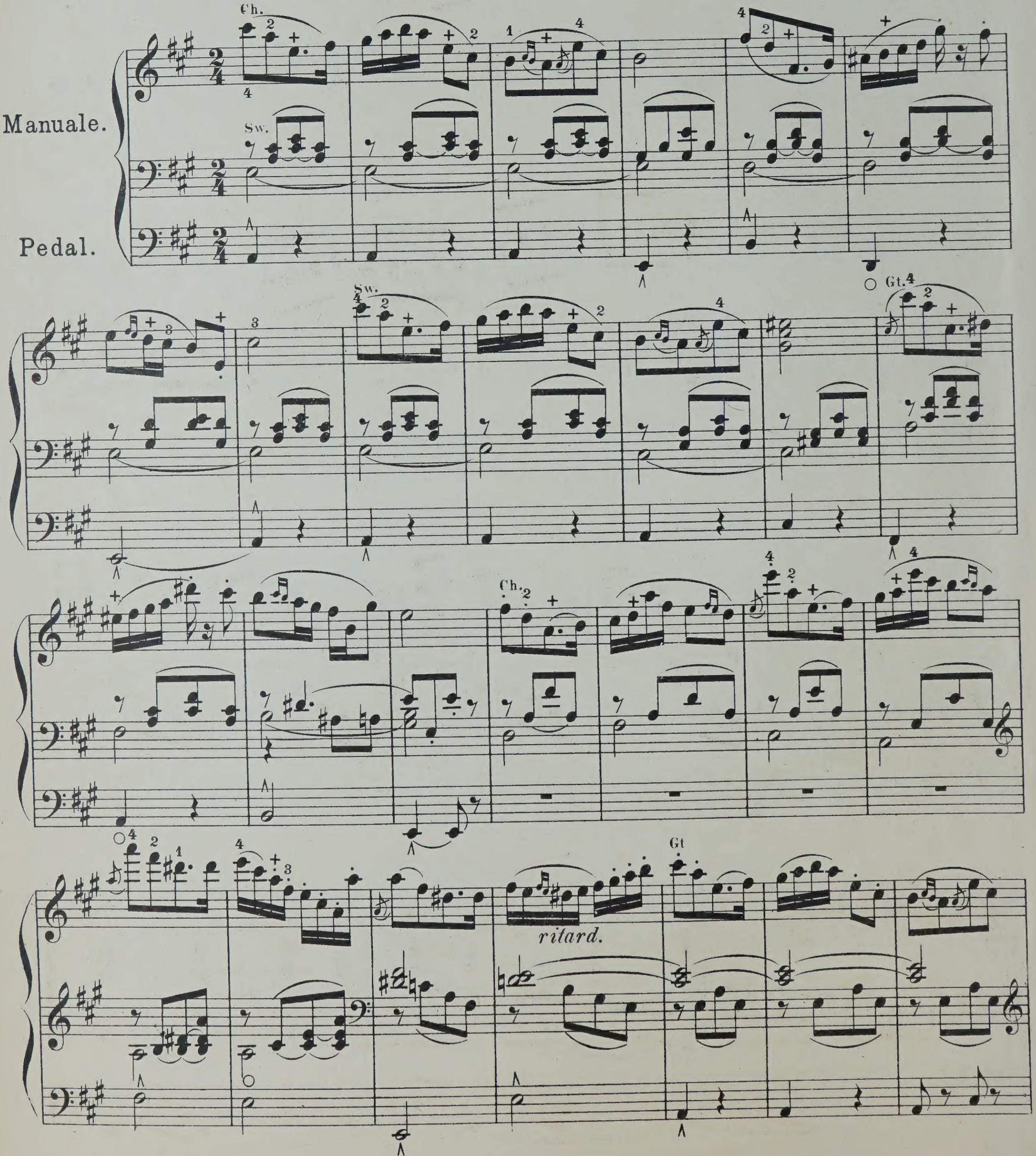
Preparatory Registration.

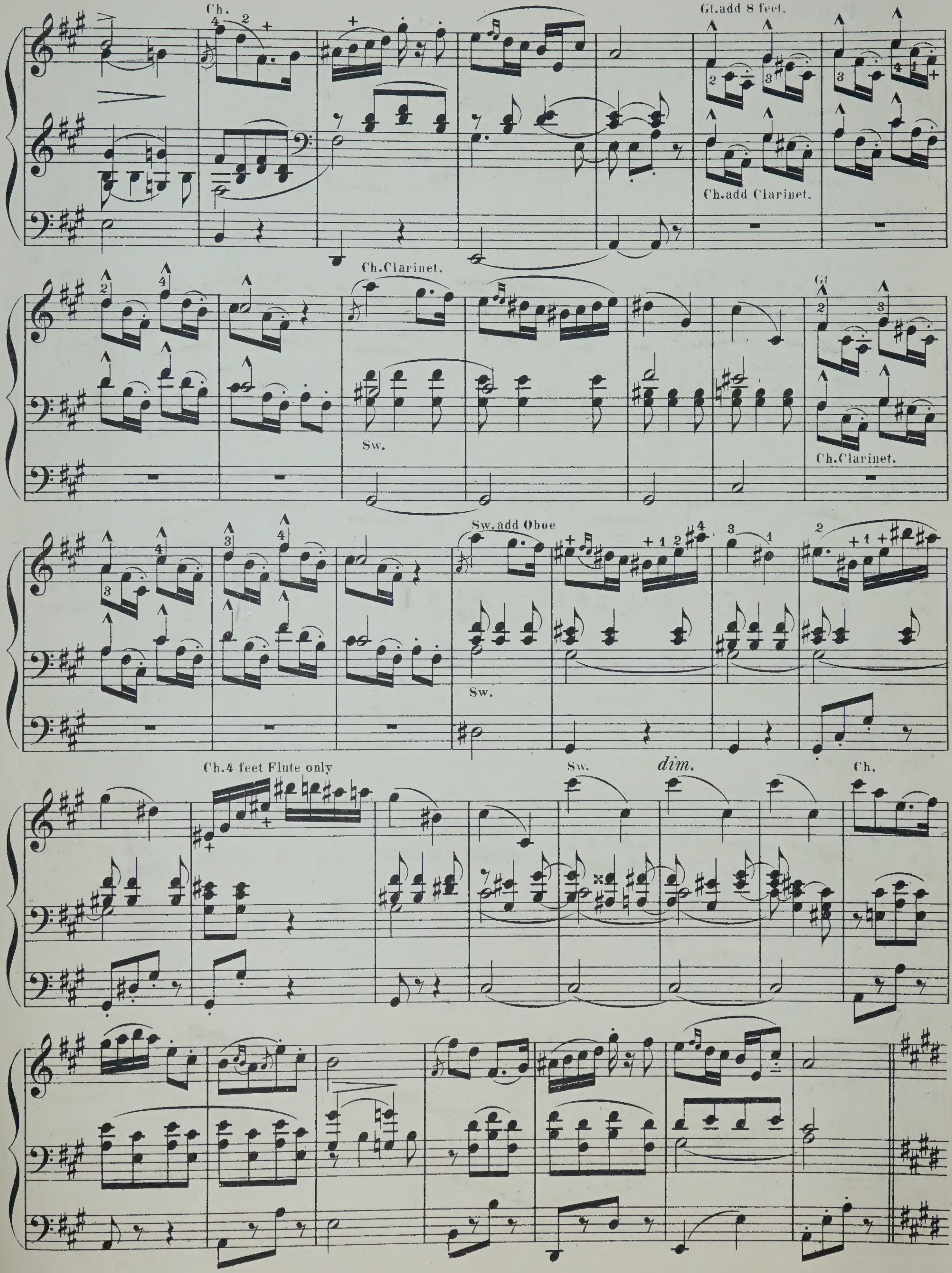
Swell - soft 8 feet.
Great - Doppel Flute 8 feet.
Choir - Salicional 4 feet Flute.
Pedal - soft 8 & 10 feet.
Coupled - Swell to Choir. Sw. to Gt.

Allegretto in A.

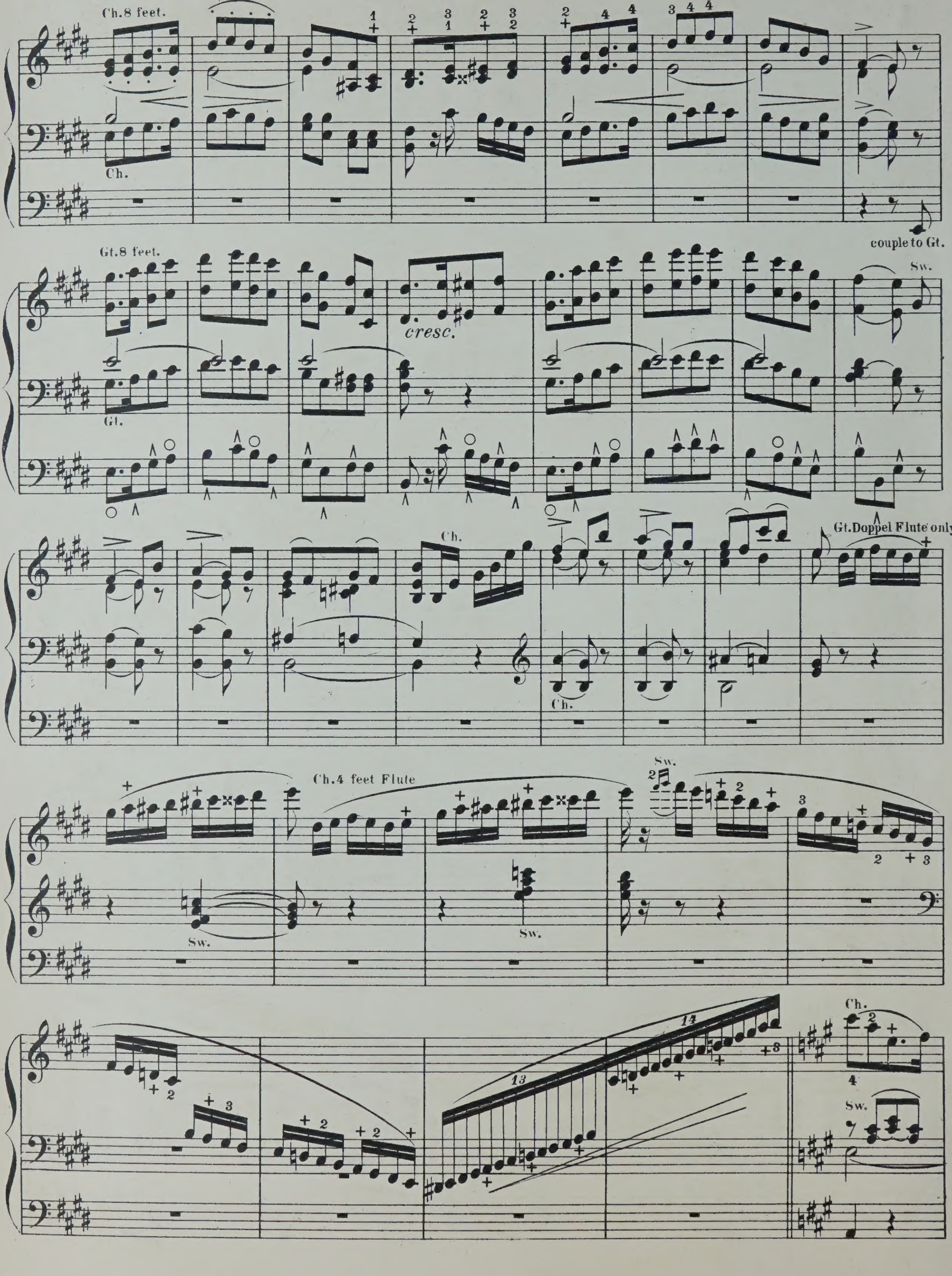
Transcribed for Organ
by Frederic Archer.

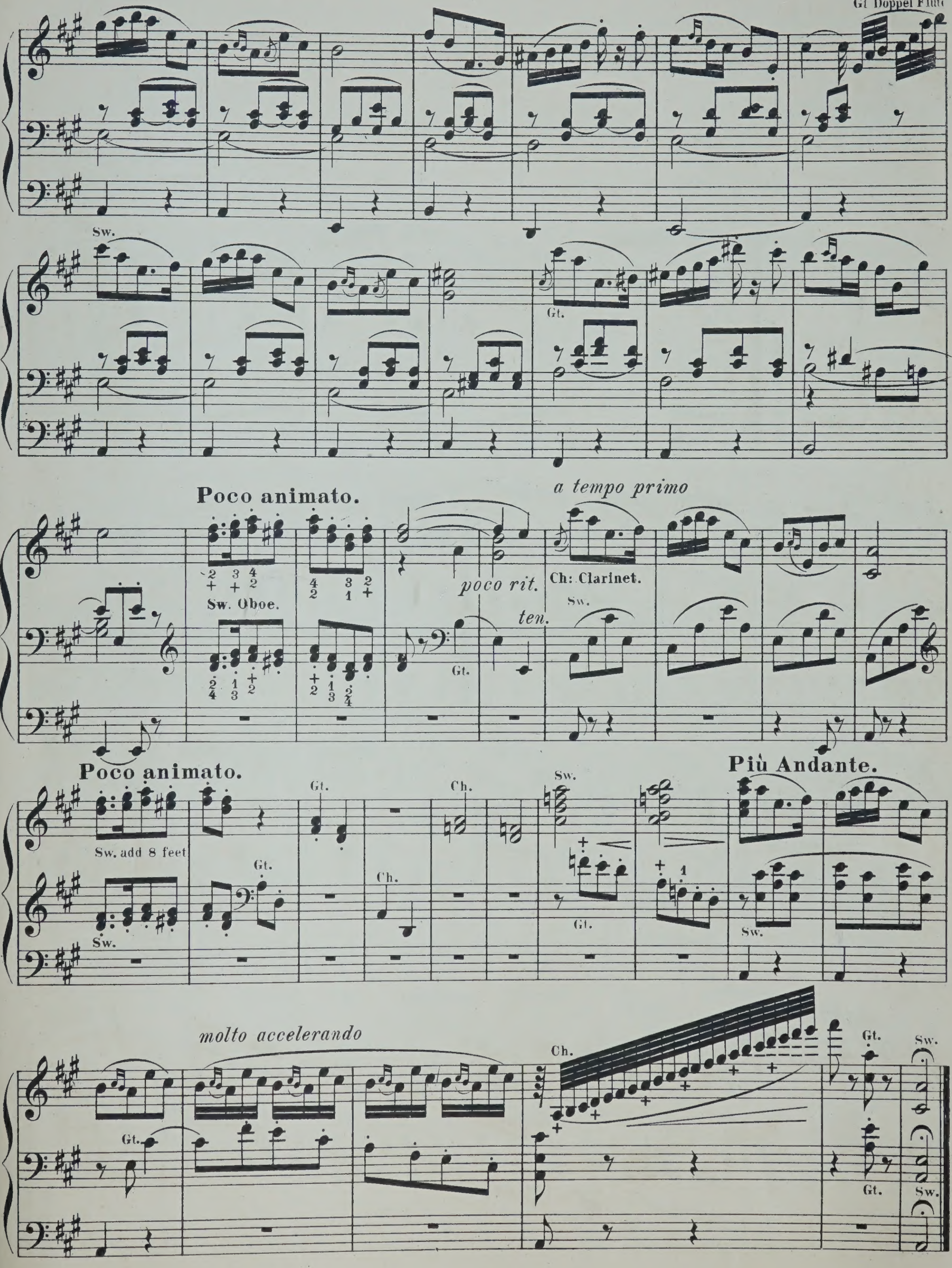
Allegretto moderato e grazioso.


Manuale.
Pedal.
Ch.
Sw.
Gt.
Ch.
Gt
ritard.


Ch.
Gt. add 8 feet.
Ch. add Clarinet.
Ch. Clarinet.
Sw.
Gt
Ch. Clarinet.
Sw. add Oboe
Sw.
Ch. 4 feet Flute only
Sw.
dim.
Ch.

Più vivo.


Ch.8 feet.
Ch.
couple to Gt.
Gt.8 feet.
cresc.
Sw.
Gt.
Ch.
Gt.Doppel Flute only
Ch.
Ch.4 feet Flute
Sw.
Sw.
Sw.
13
14
Ch.
Sw.


Gt Doppel Flute
Sw.
Gt.
Poco animato.
a tempo primo
Sw. Oboe.
poco rit.
ten.
Ch: Clarinet.
Sw.
Gt.
Poco animato.
Sw. add 8 feet
Sw.
Gt.
Ch.
Gt.
Ch.
Sw.
Gt.
Più Andante.
Sw.
molto accelerando
Gt.
Ch.
Gt.
Gt.
Sw.
Sw.

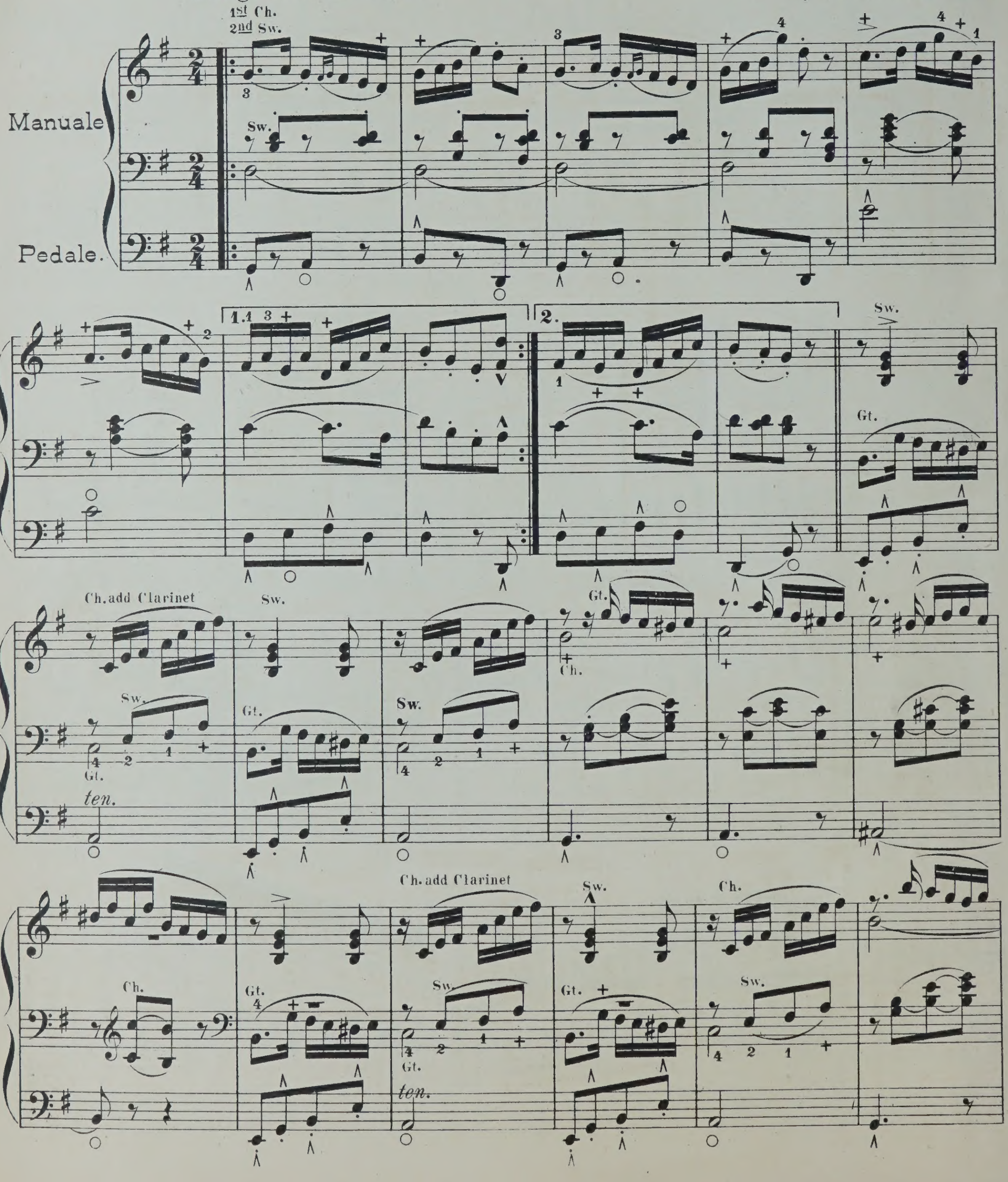
Preparatory Registration.

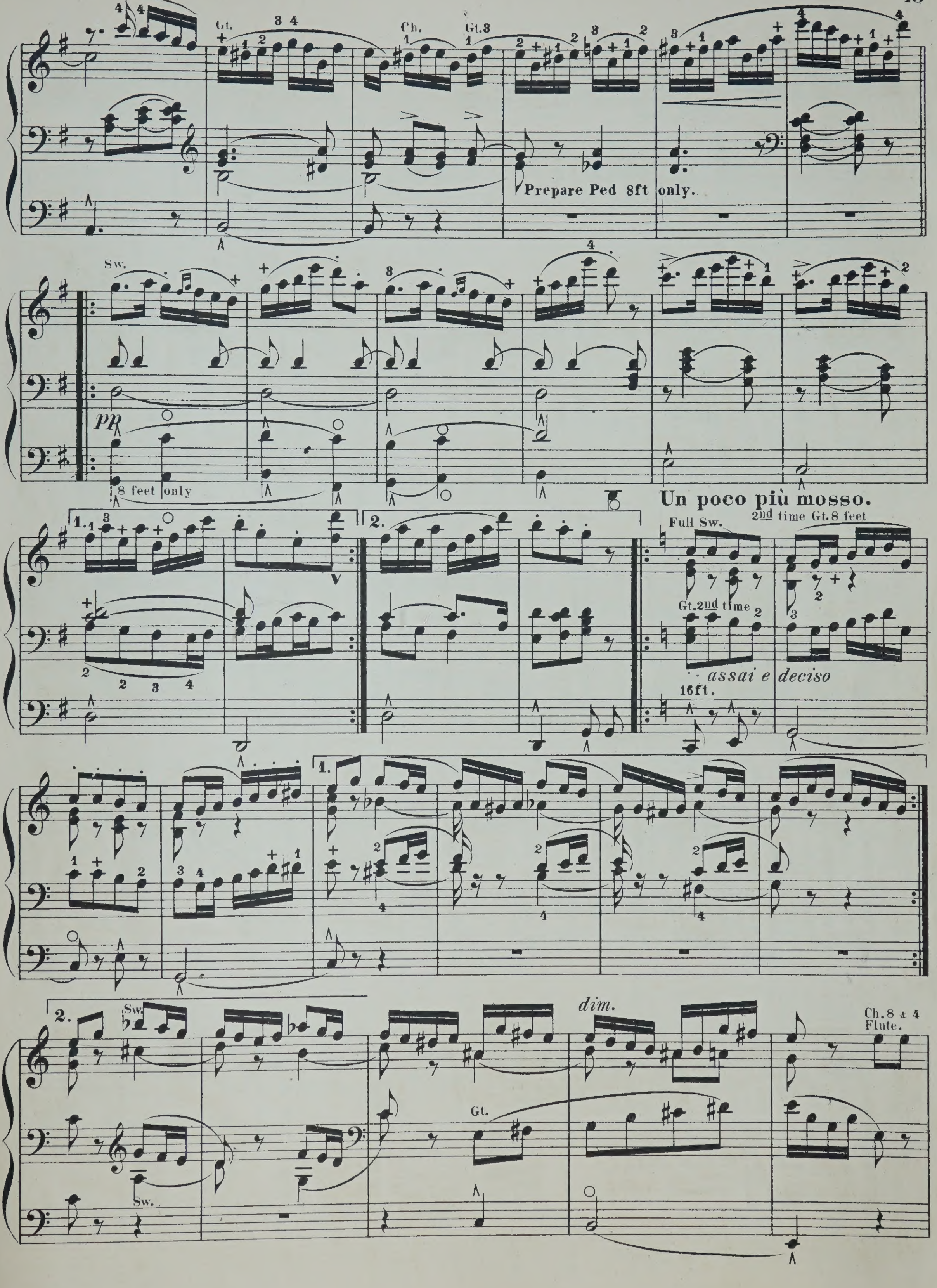
Pastorale Louis XV.

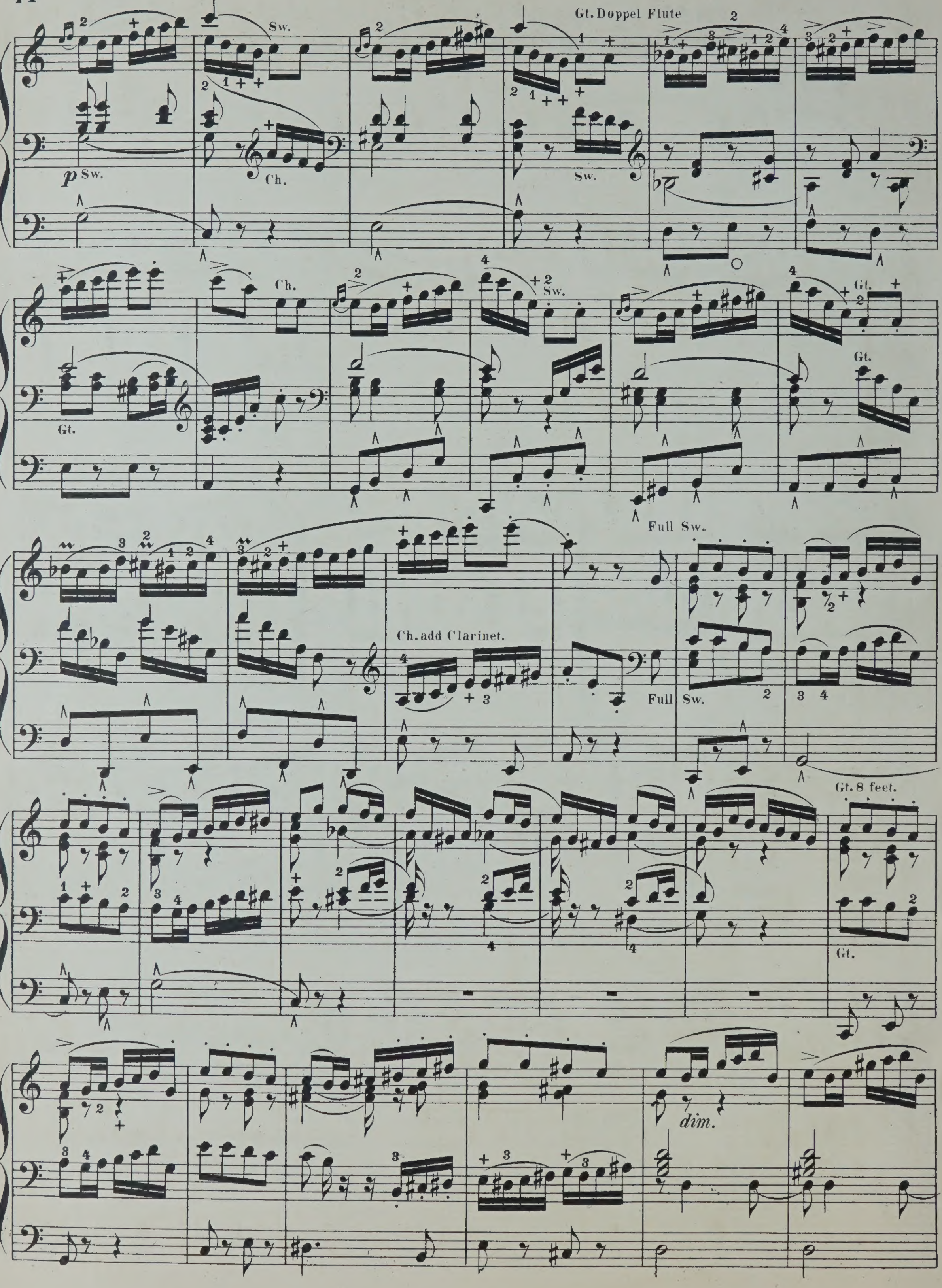
Swell - 8 feet
Great - soft 8 feet
Choir - 8 feet Flutes
Pedal - soft 8 16
Couplers - Sw. to Great. Sw. to Ch. Ped. to Sw.

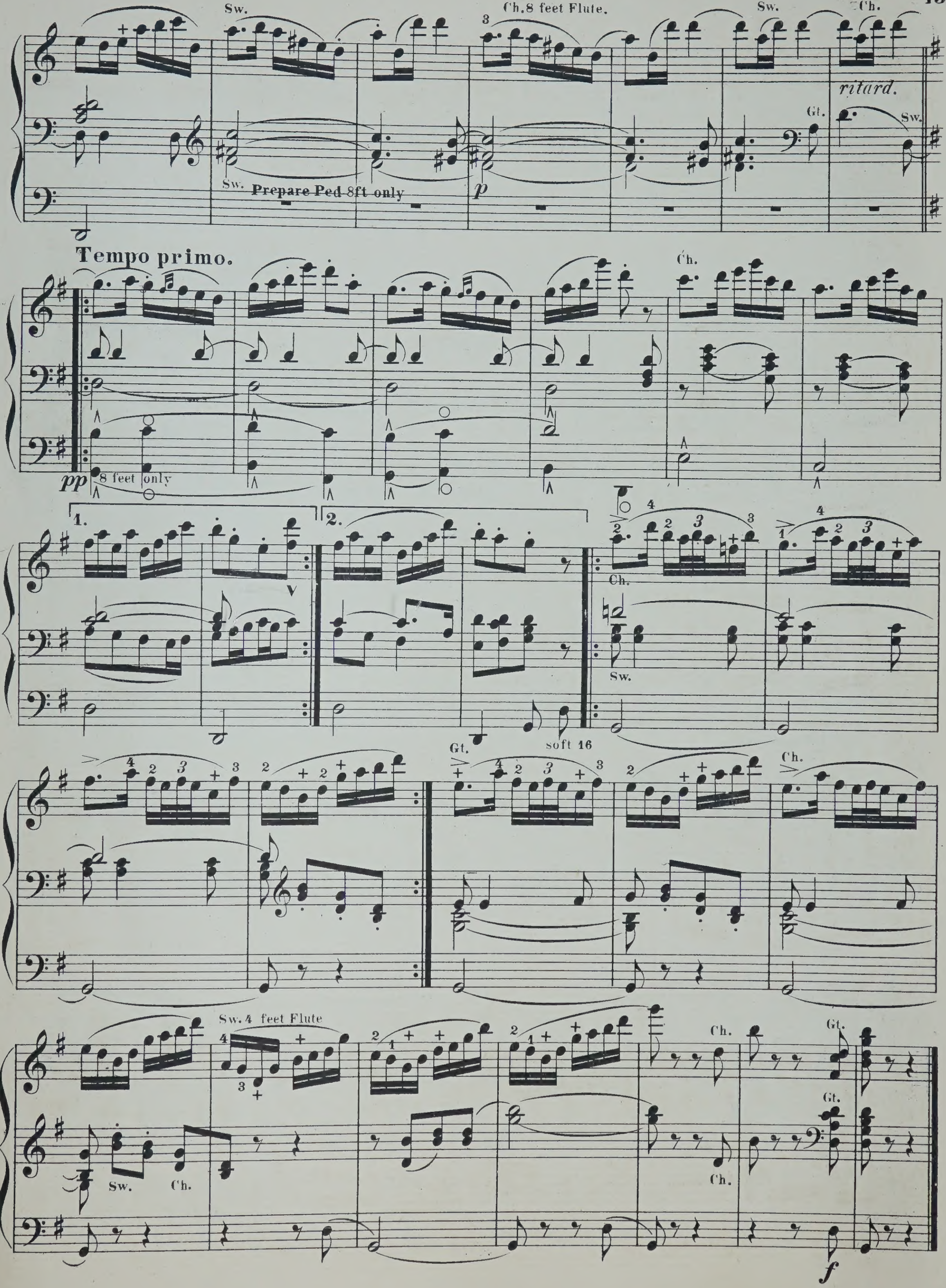
Transcribed for Organ
by Frederic Archer.

Allegretto moderato.


1st Ch.
2nd Sw.
Manuale
Pedale.
Sw.
1.
2.
Sw.
Gt.
Ch. add Clarinet
Sw.
Sw.
Gt.
Gt.
ten.
Sw.
Gt.
Ch.
Ch.
Ch. add Clarinet
Sw.
Ch.
Ch.
Gt.
Sw.
Gt.
ten.
Gt.
Sw.


Gt.
Ch.
Gt.
Prepare Ped 8ft only.
Sw.
pp
8 feet only
Un poco più mosso.
Full Sw.
2nd time Gt. 8 feet
Gt. 2nd time
assai e deciso
16ft.
Sw.
Gt.
Sw.
dim.
Ch. 8 & 4
Flute.


p Sw.
Sw.
Ch.
Gt. Doppel Flute
Sw.
Gt.
Ch.
Sw.
Gt.
Gt.
Ch. add Clarinet.
Full Sw.
Full Sw.
Gt. 8 feet.
Gt.
dim.

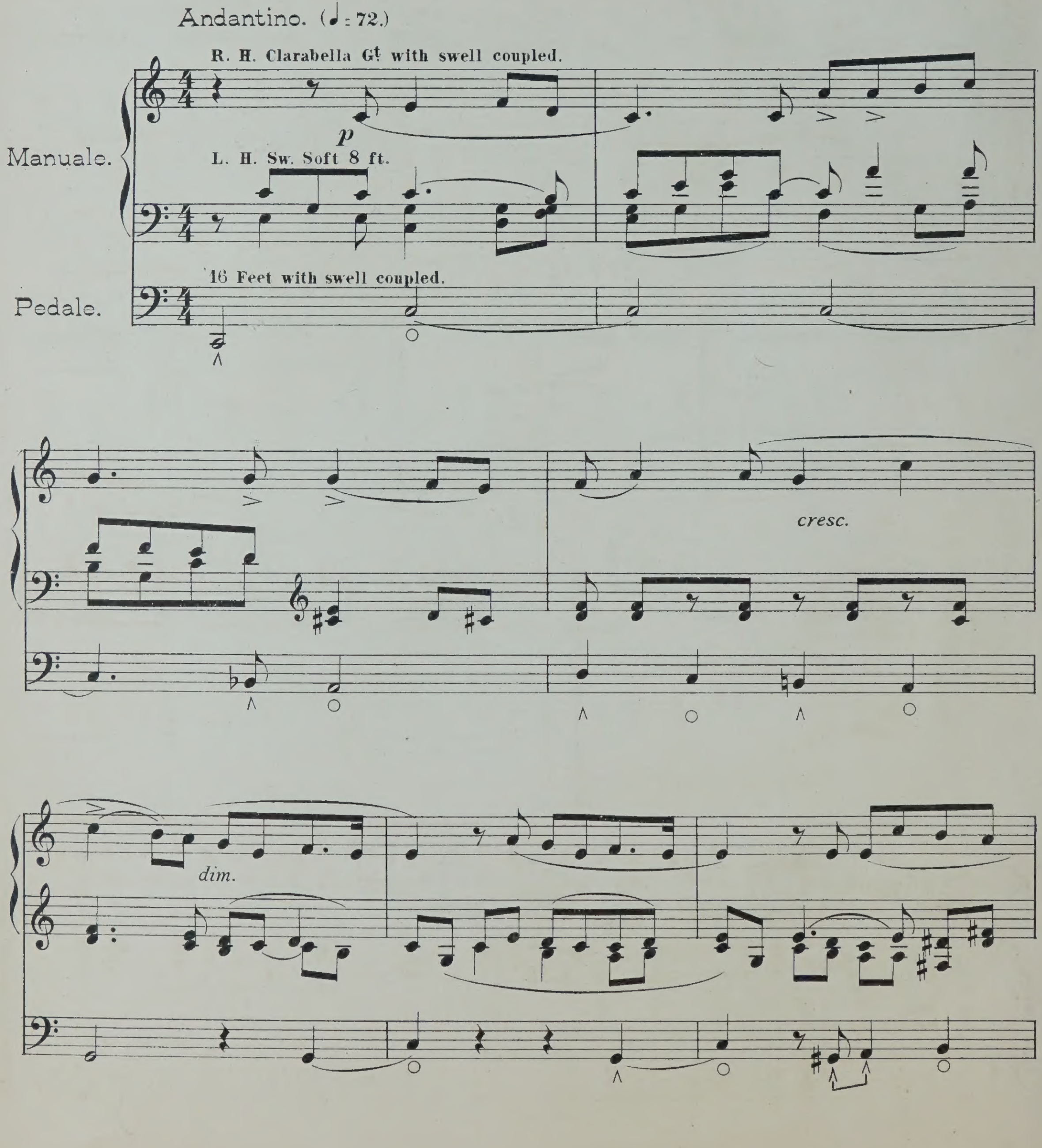

Sw.
Ch. 8 feet Flute.
Sw.
Ch.
ritard.
Gt.
Sw.
Sw. Prepare Ped 8ft only
p
Tempo primo.
Ch.
pp
8 feet only
1.
2.
Ch.
Sw.
Gt.
soft 16
Ch.
Sw. 4 feet Flute
Sw.
Ch.
Ch.
Gt.
Gt.
Ch.
f

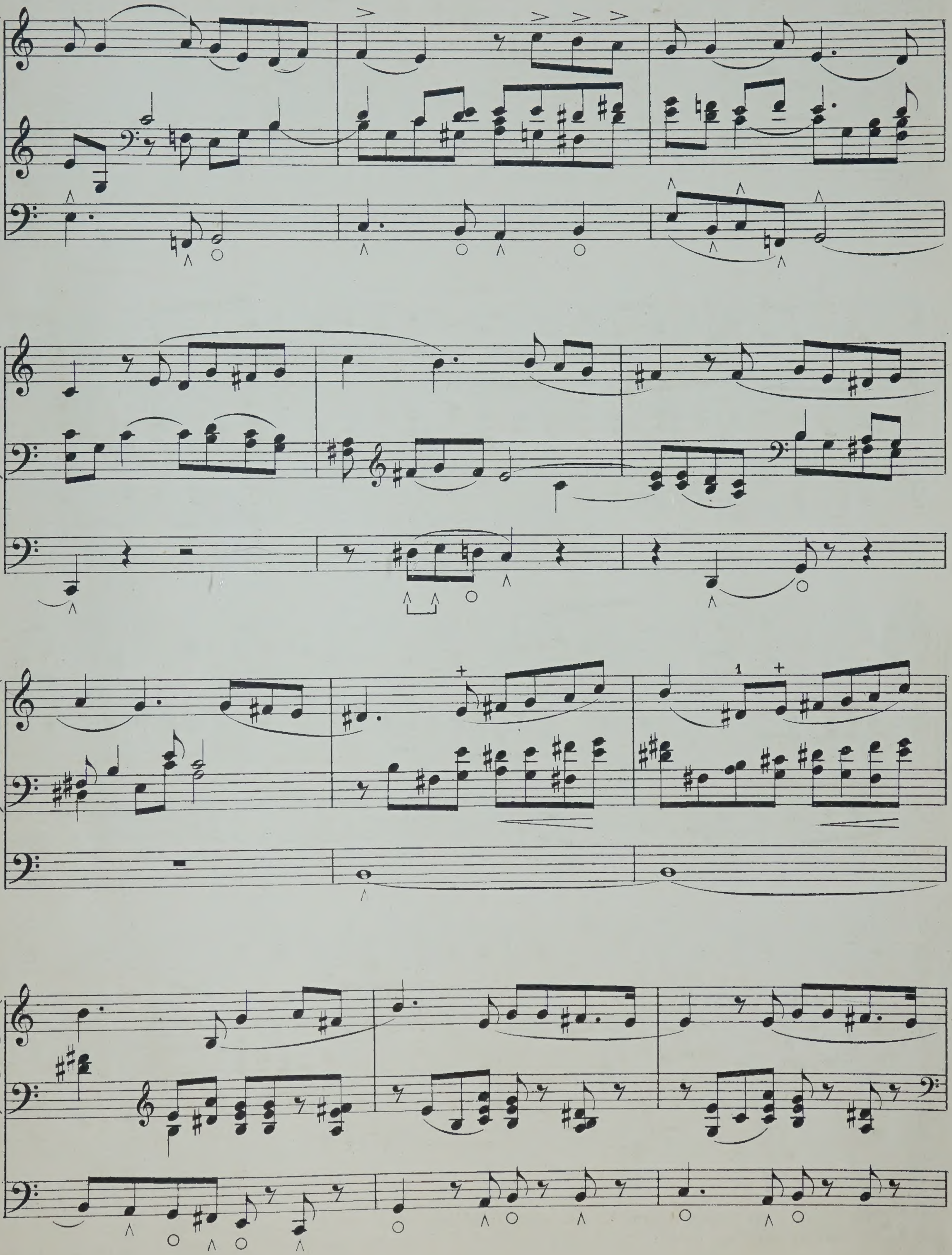
O rest in the Lord.

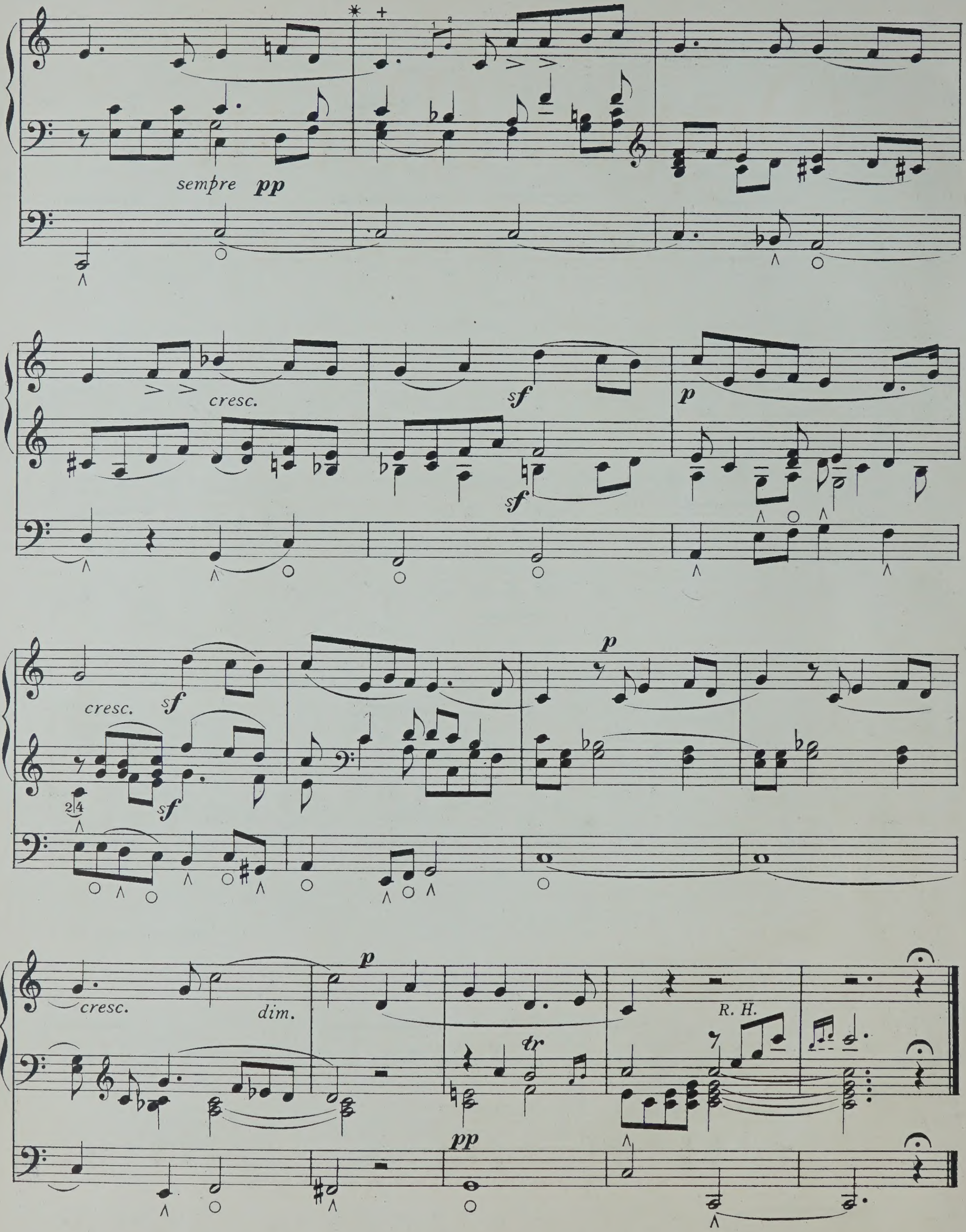
CONTRALTO ARIA FROM "ELIJAH."

Transcribed for the Organ by
Dr. CHARLES W. PEARCE.

F. MENDELSSOHN BARTHOLDY.


Andantino. (♩ = 72.)
R. H. Clarabella Gt with swell coupled.
p
Manuale.
L. H. Sw. Soft 8 ft.
16 Feet with swell coupled.
Pedale.
cresc.
dim.


+
1
+


sempre pp
cresc.
sf
p
cresc.
sf
p
cresc.
dim.
p
tr
R. H.
pp

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* Play these two small notes E. G. with the first and second fingers of the Right Hand on the *Swell*, whilst holding down the dotted crotchet C with the thumb of the same hand on the *Great*.

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WESLEY, CHARLES.	PASTORALE IN G MAJOR	1. 0
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COUPERIN, F.	SŒUR MONIQUE RONDO	1. 3
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MENDELSSOHN, FRED: ARCHER, KETÈLBEY	RECITAL PIECES, BOOK I	1. 0

London
A. HAMMOND & Co 5, VIGO STREET, W.

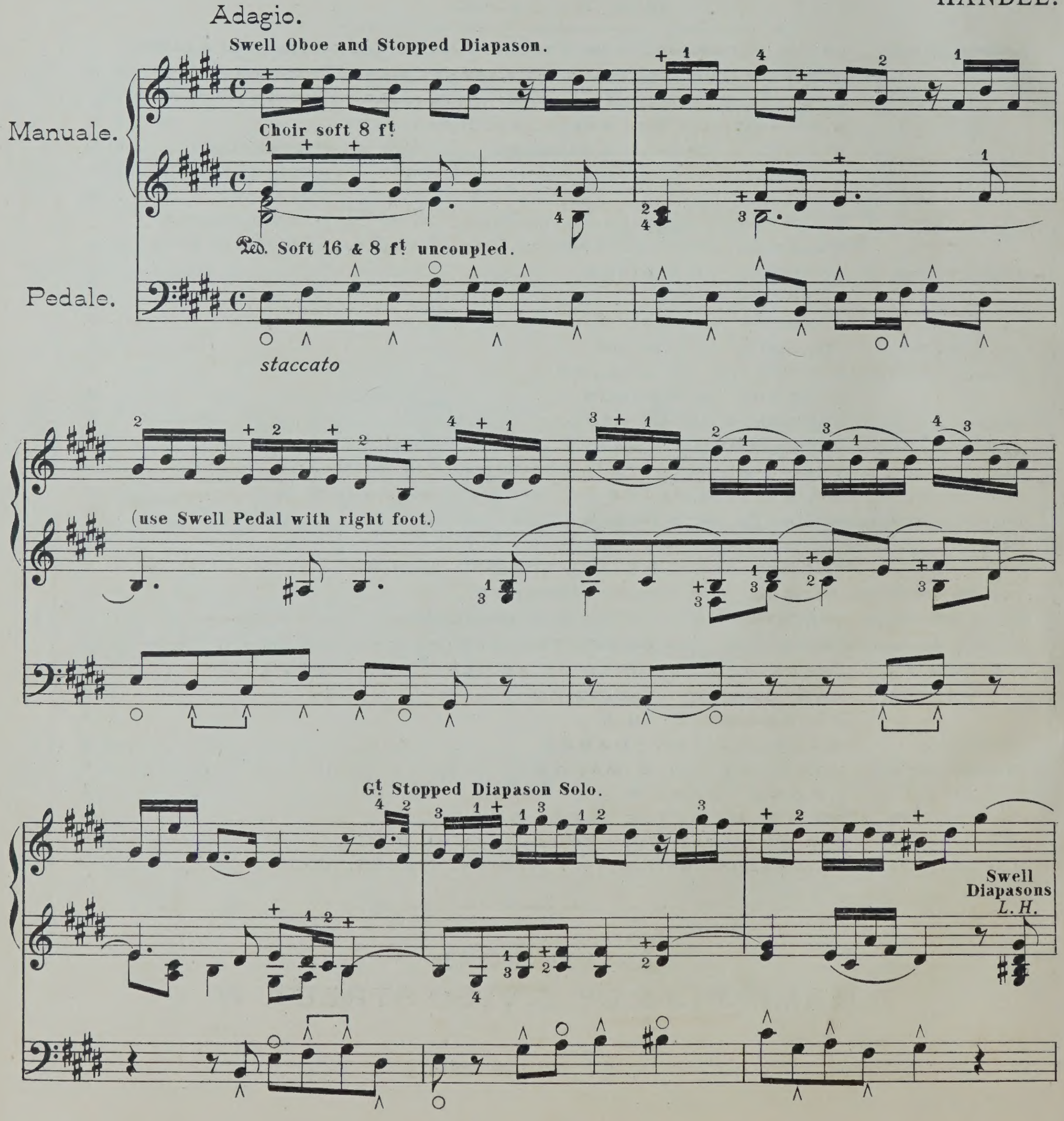
Sonata in E.

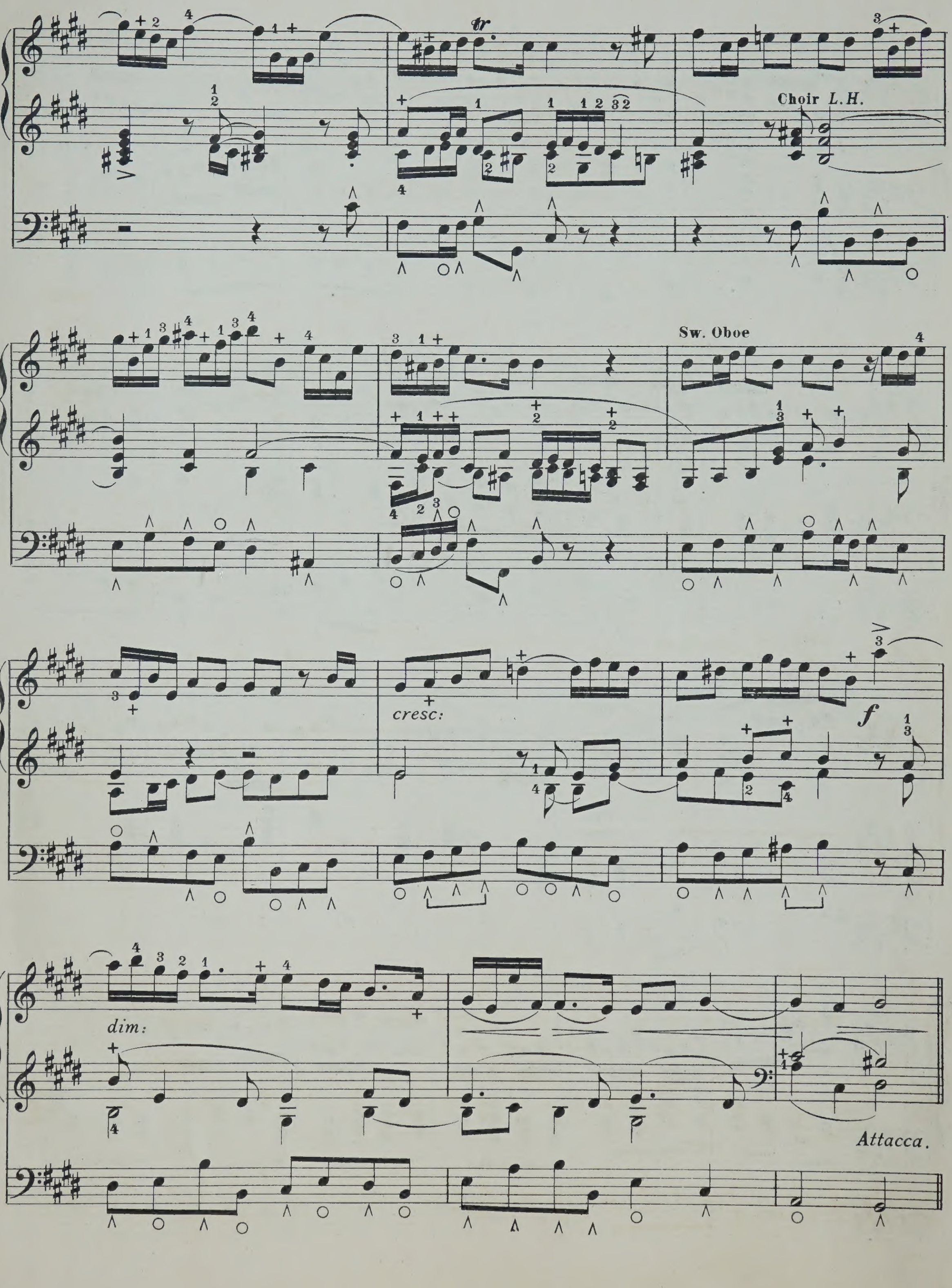
No XII.

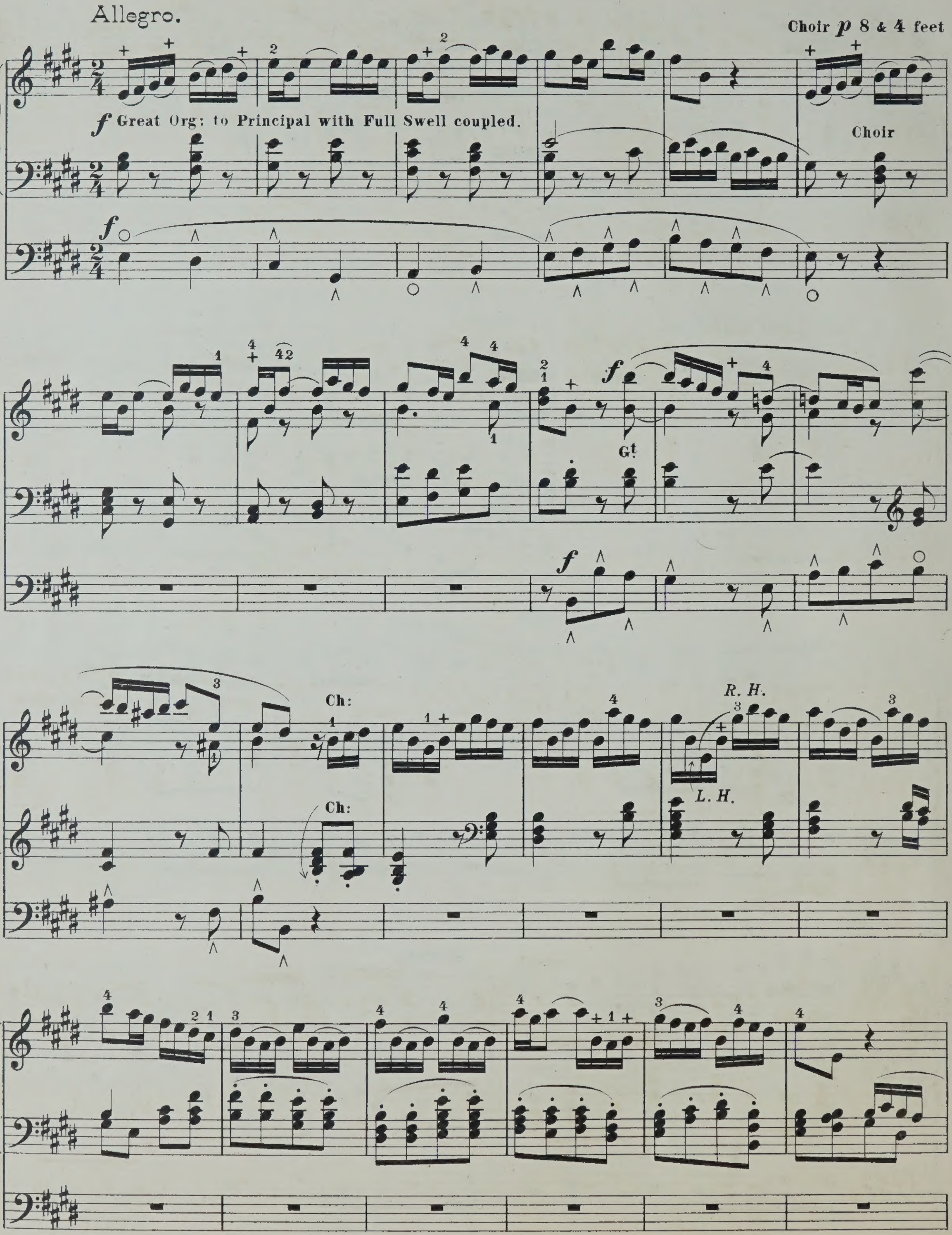
Originally Composed for Violin & Harpsichord.

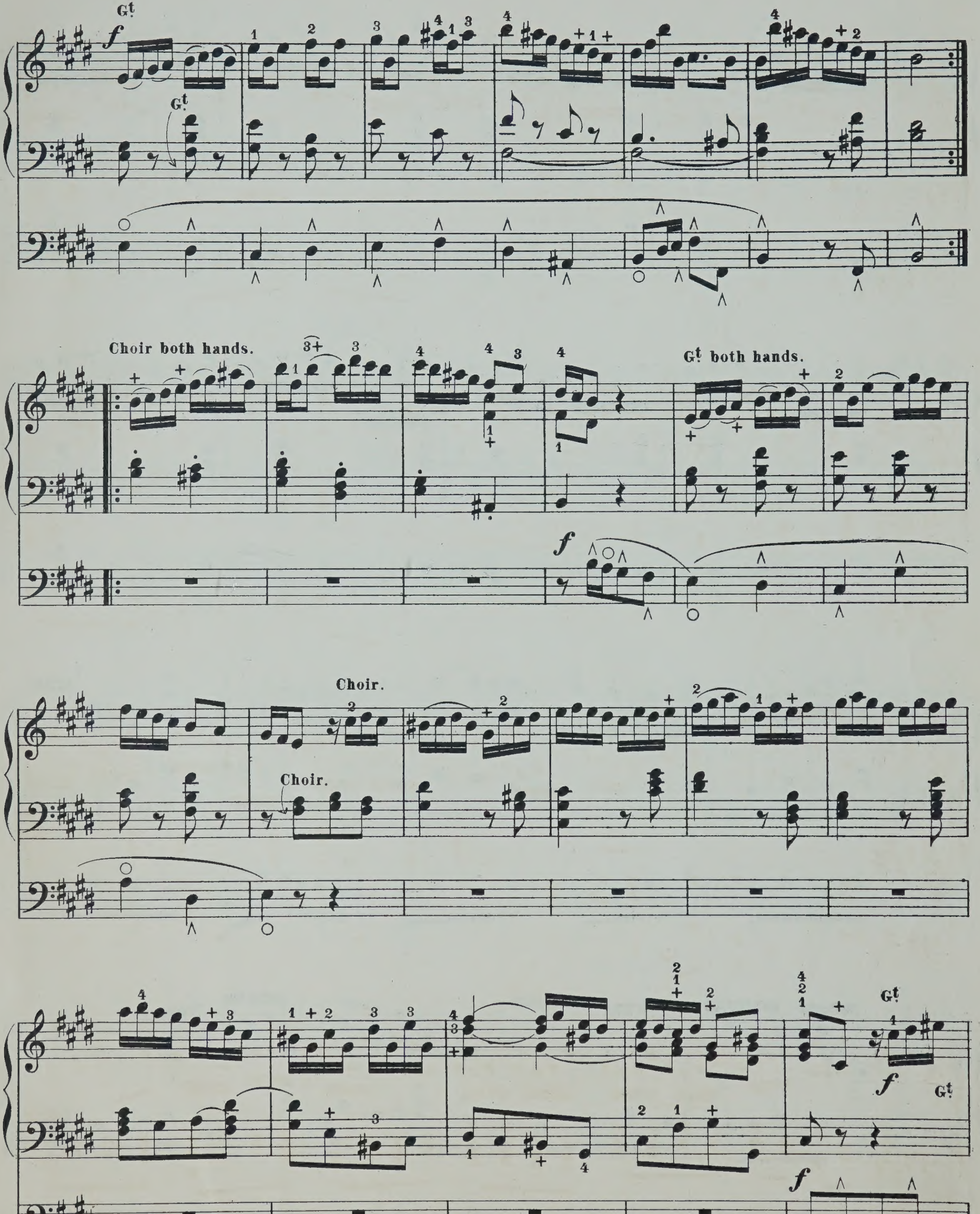
Arranged for the Organ.
by
Dr C. W. PEARCE.

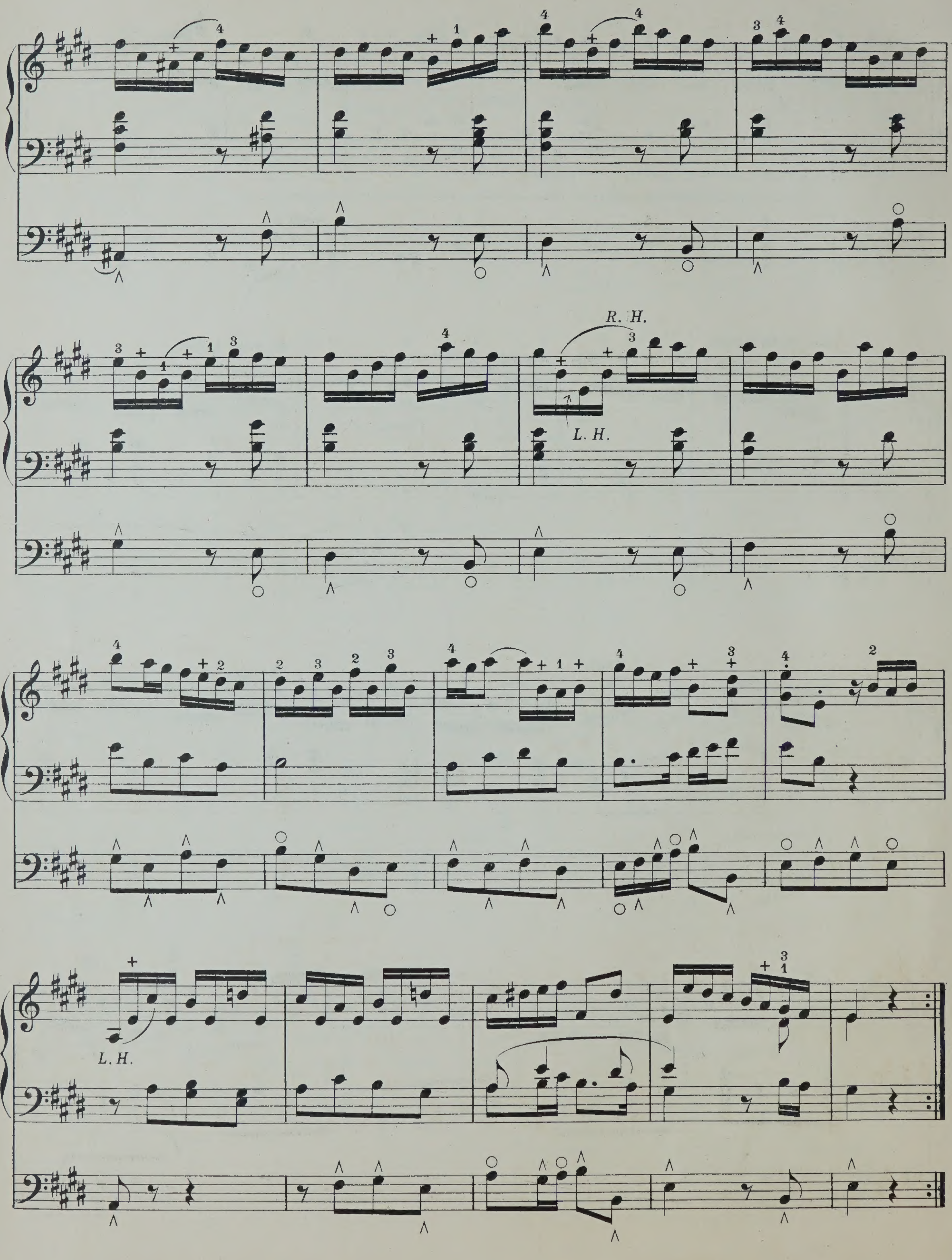
HANDEL.

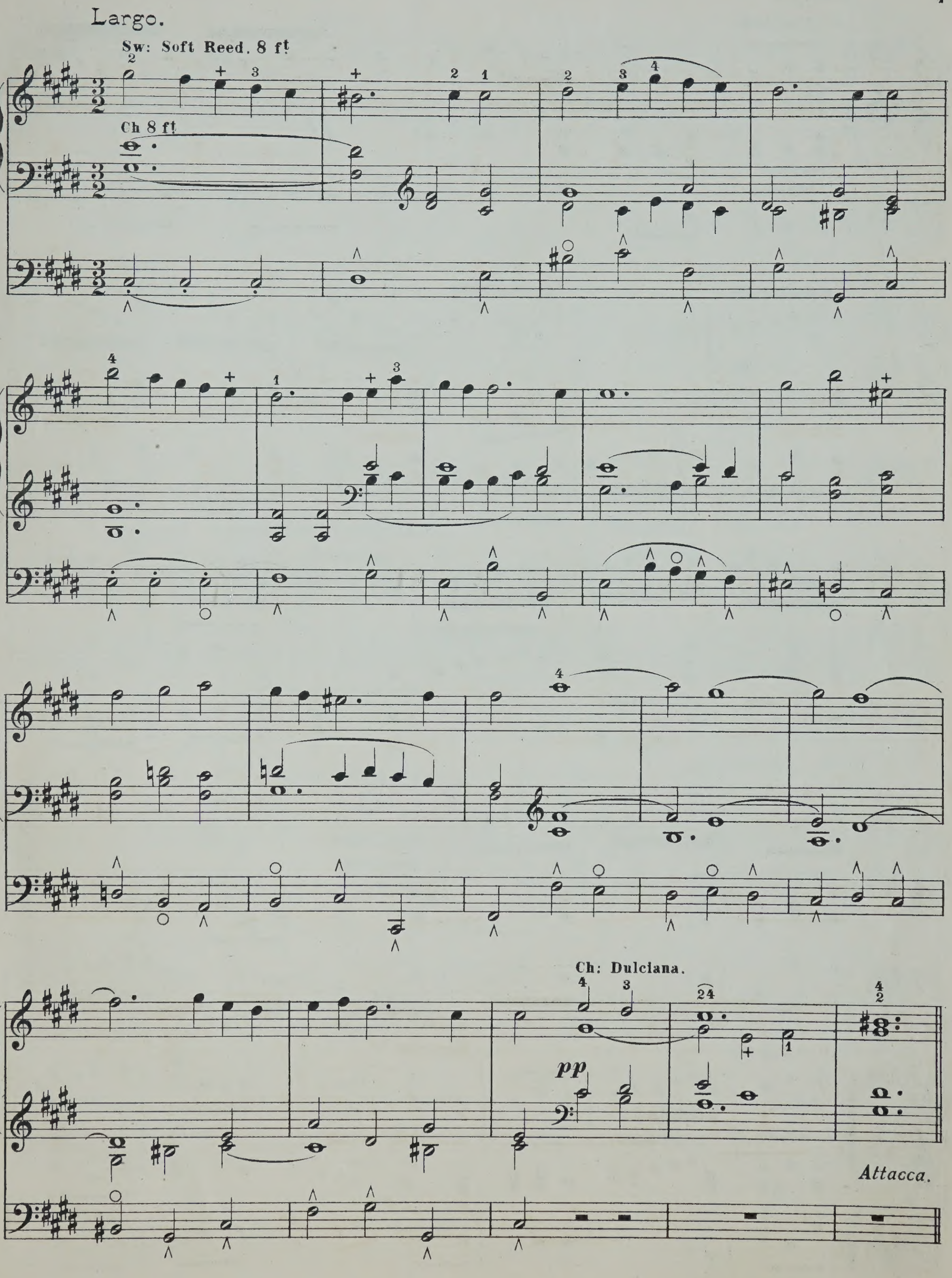

Adagio.
Swell Oboe and Stopped Diapason.
Manuale.
Choir soft 8 ft
Ped. Soft 16 & 8 ft uncoupled.
Pedale.
staccato
(use Swell Pedal with right foot.)
Gt Stopped Diapason Solo.
Swell Diapasons L. H.


tr
Choir L.H.
Sw. Oboe
cresc:
f
dim:
Attacca.

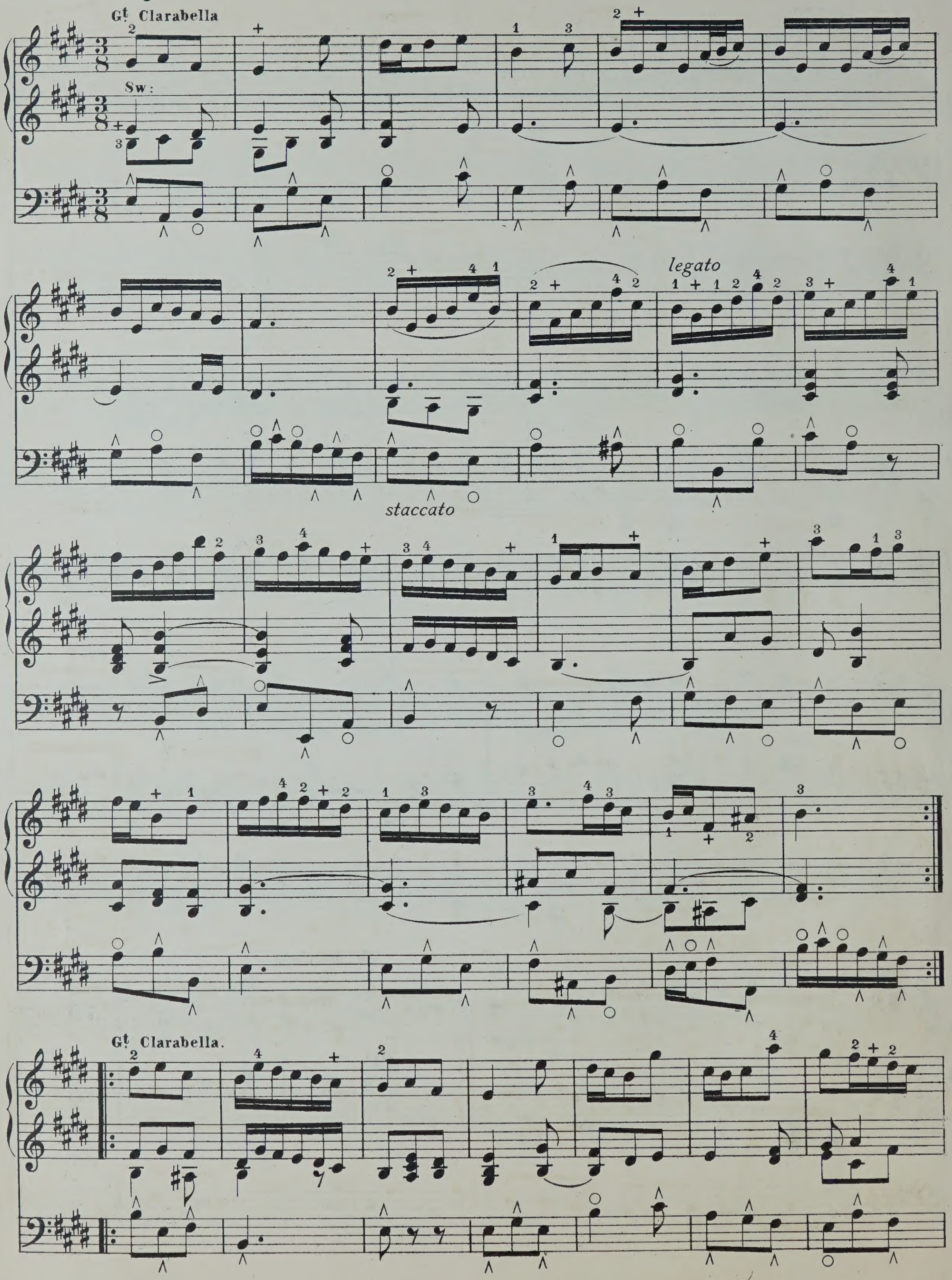

Allegro.
Choir p 8 & 4 feet
f Great Org: to Principal with Full Swell coupled.
Choir
f
Gt
Ch:
Ch:
R. H.
L. H.

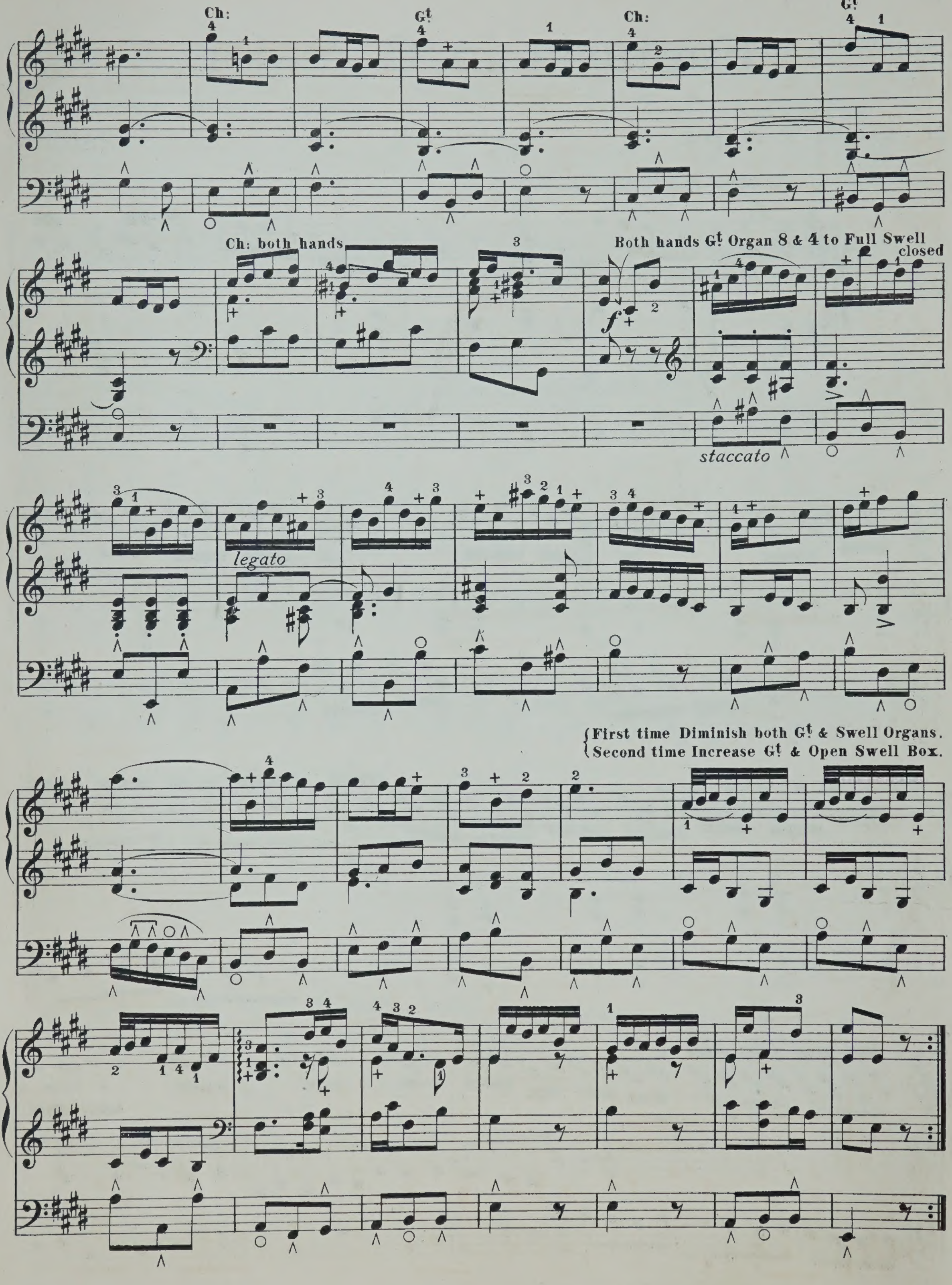

Gt.
f
Gt.
Choir both hands.
Gt. both hands.
f
Choir.
Choir.
f
Gt.
Gt.
f


R. H.
L. H.
L. H.


Largo.
Sw: Soft Reed. 8 ft.
Ch 8 ft.
Ch: Dulciana.
pp
Attacca.

Allegro.


Gt. Clarabella
Sw:
legato
staccato
Gt. Clarabella.

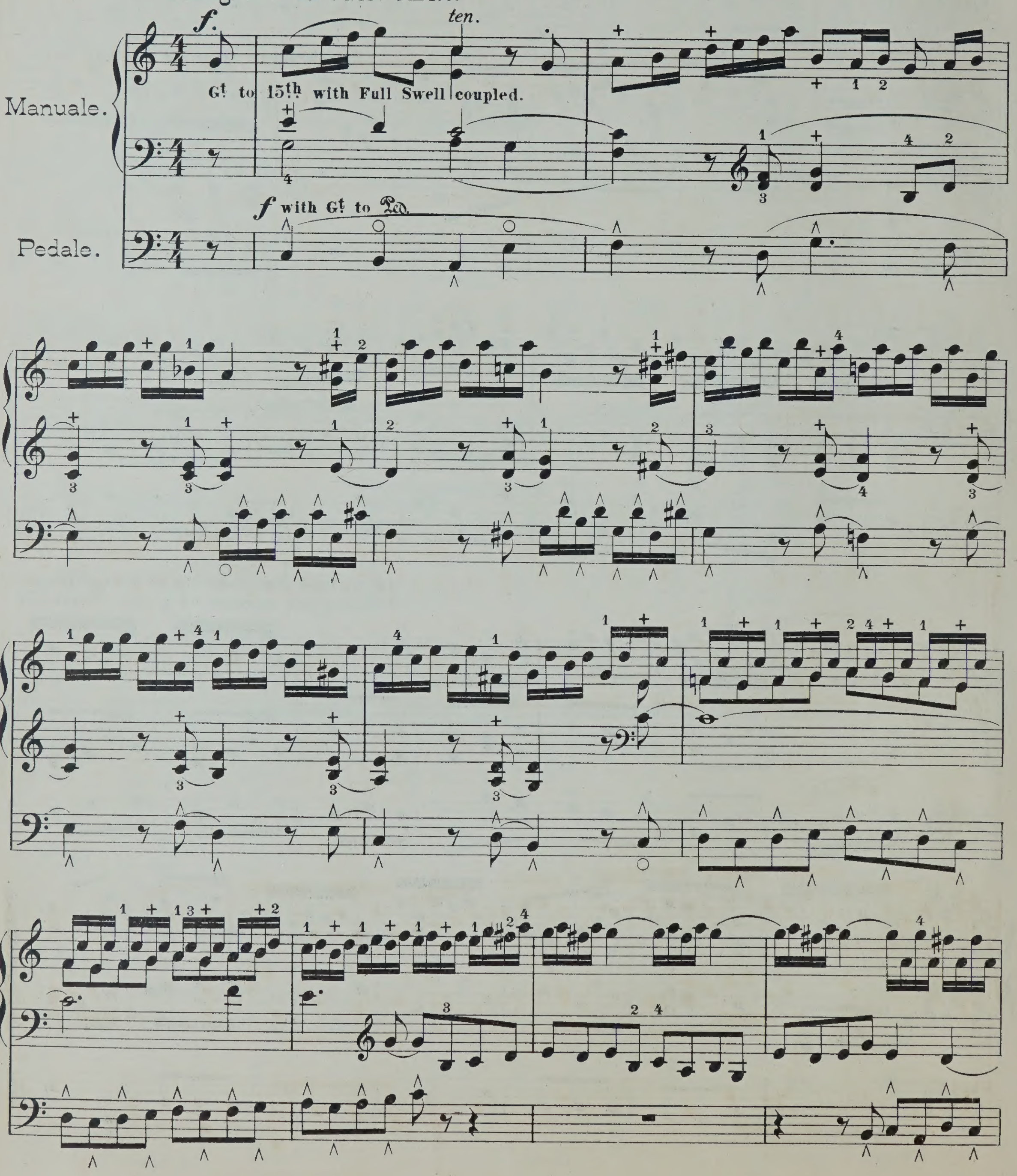

Ch:
Gt
Ch:
Gt
Ch: both hands
Both hands Gt Organ 8 & 4 to Full Swell
closed
f
staccato
legato
First time Diminish both Gt & Swell Organs.
Second time Increase Gt & Open Swell Box.

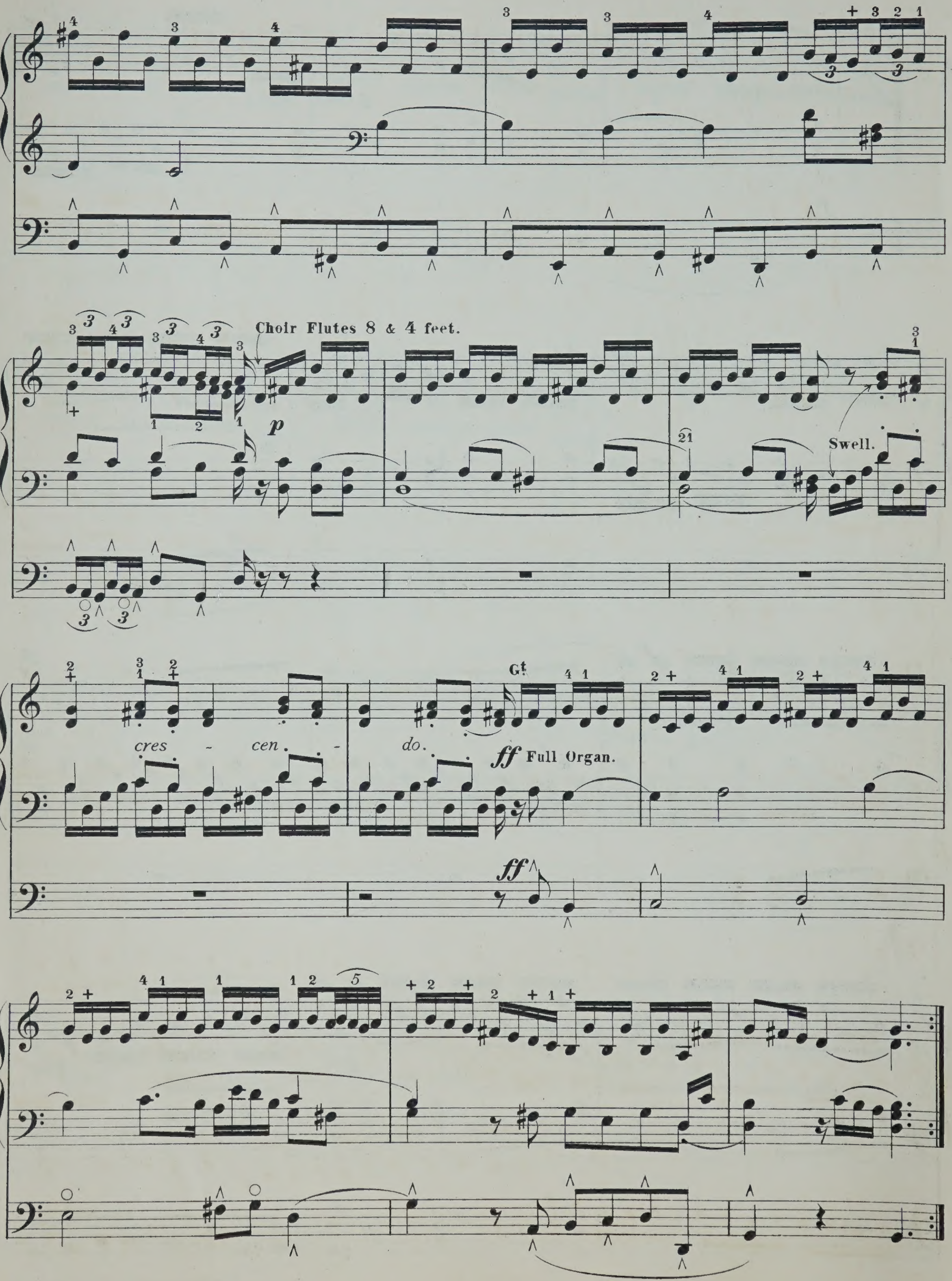
Fantasia in C major.

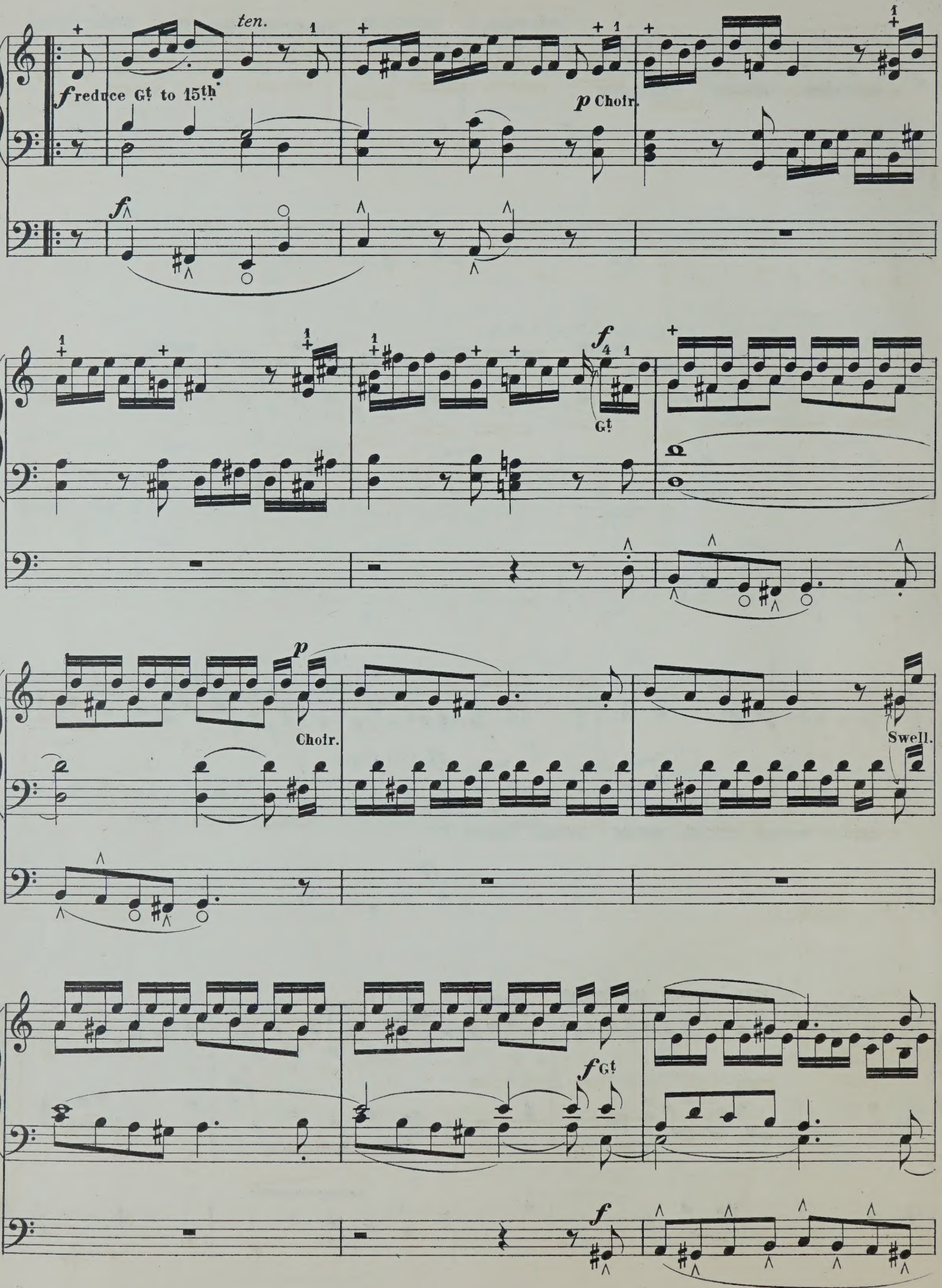
Arranged by
Dr. CHARLES W. PEARCE.

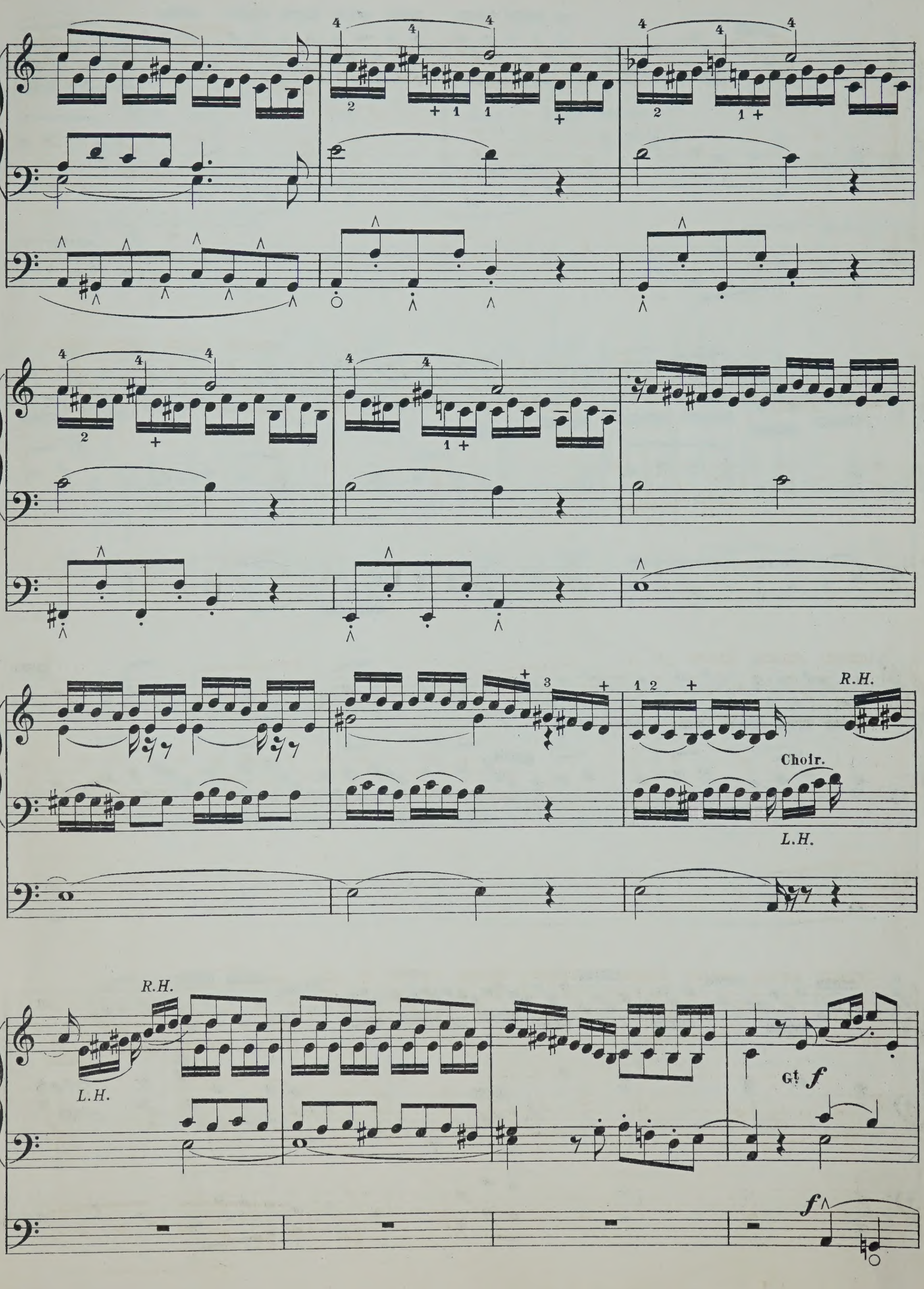
HANDEL.

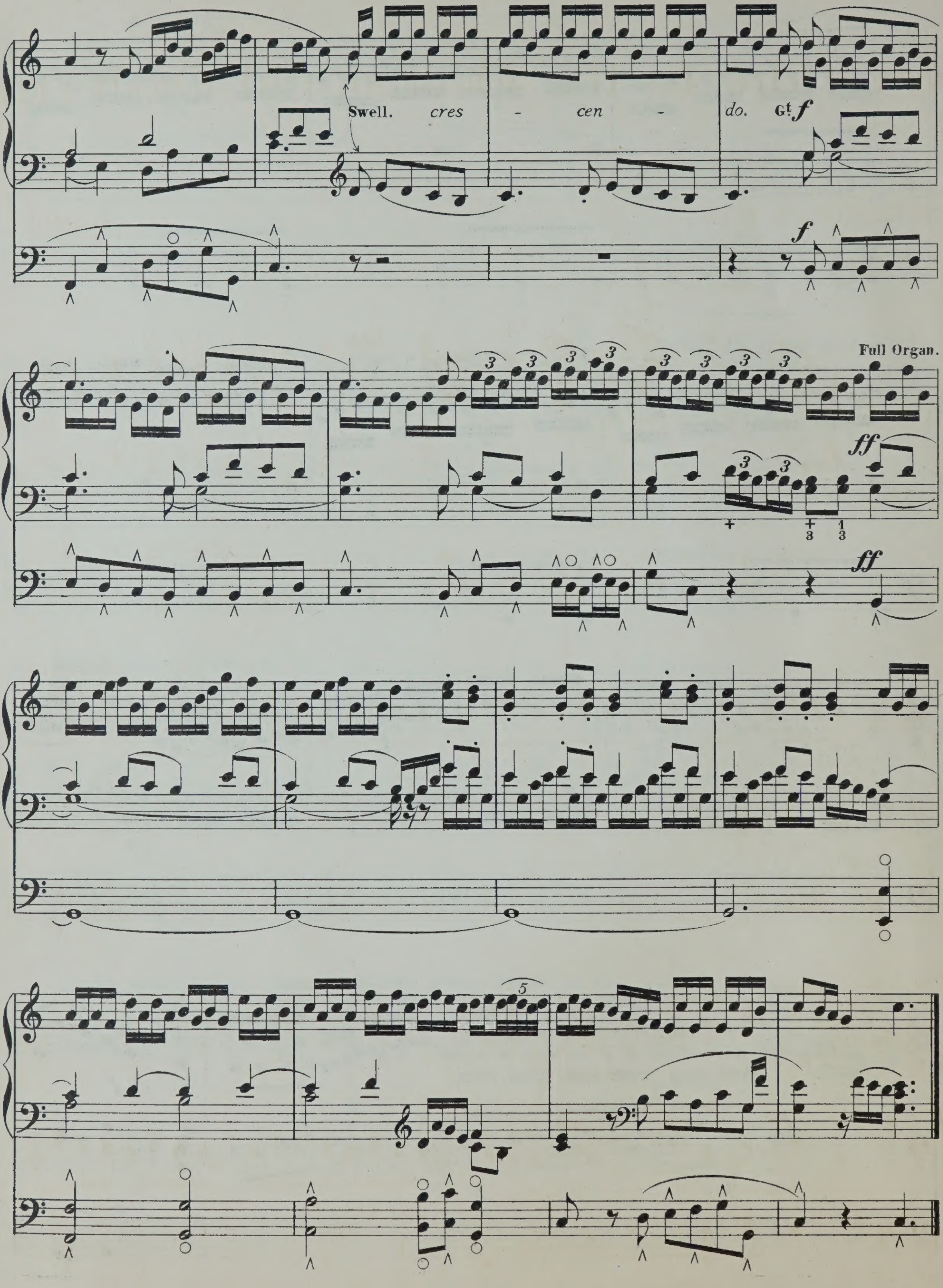
Allegro moderato. ♩= 100.


f.
ten.
Manuale.
Gt. to 15th. with Full Swell coupled.
f with Gt. to Ped.
Pedale.


Choir Flutes 8 & 4 feet.
p
Swell.
cres - cen - do.
Gt
ff Full Organ.
ff


ten.
f reduce Gt to 15th
p Choir.
f
Gt
p
Choir.
Swell.
f Gt
f

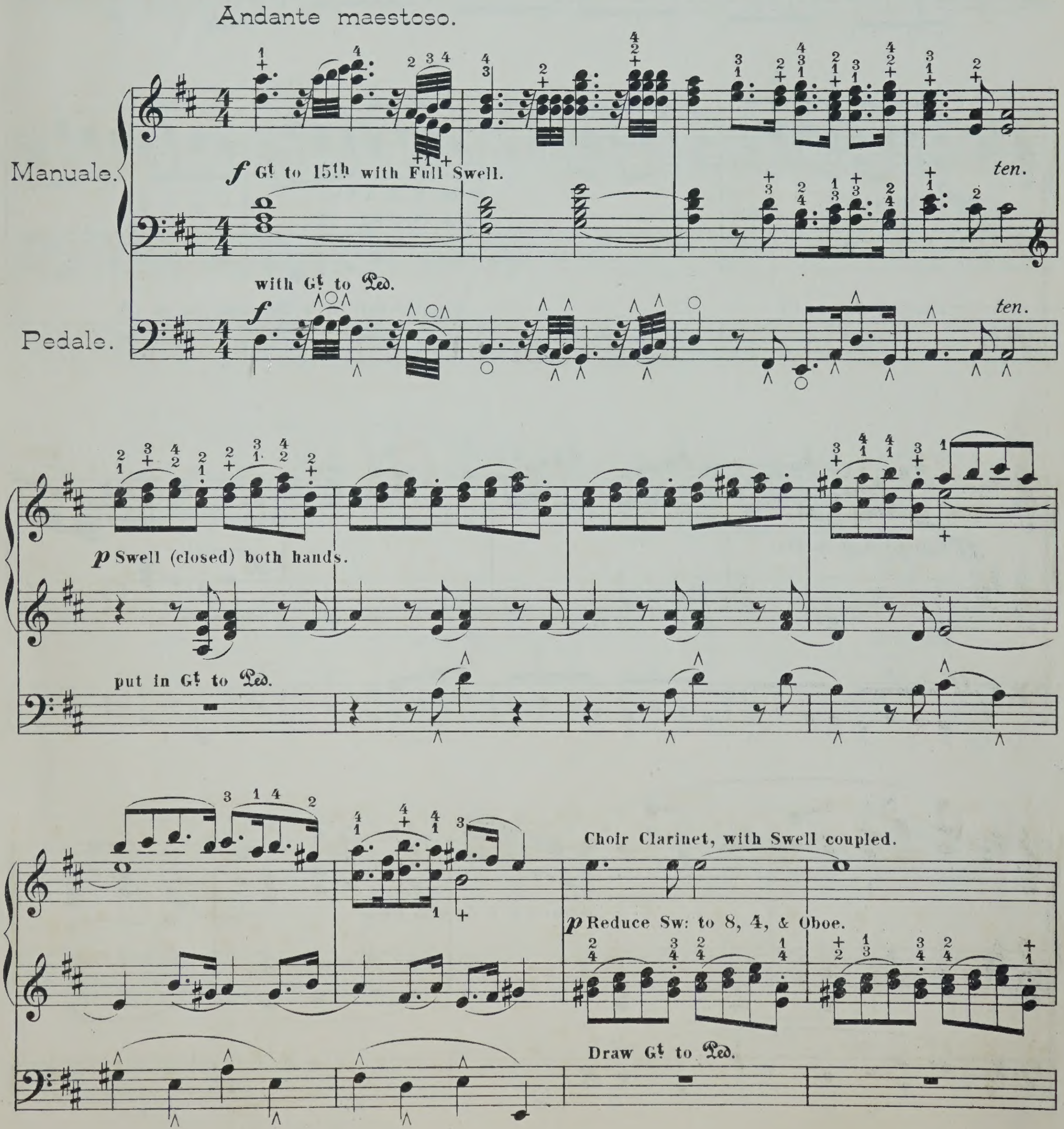

R.H.
Choir.
L.H.
R.H.
L.H.
Gt. f
f

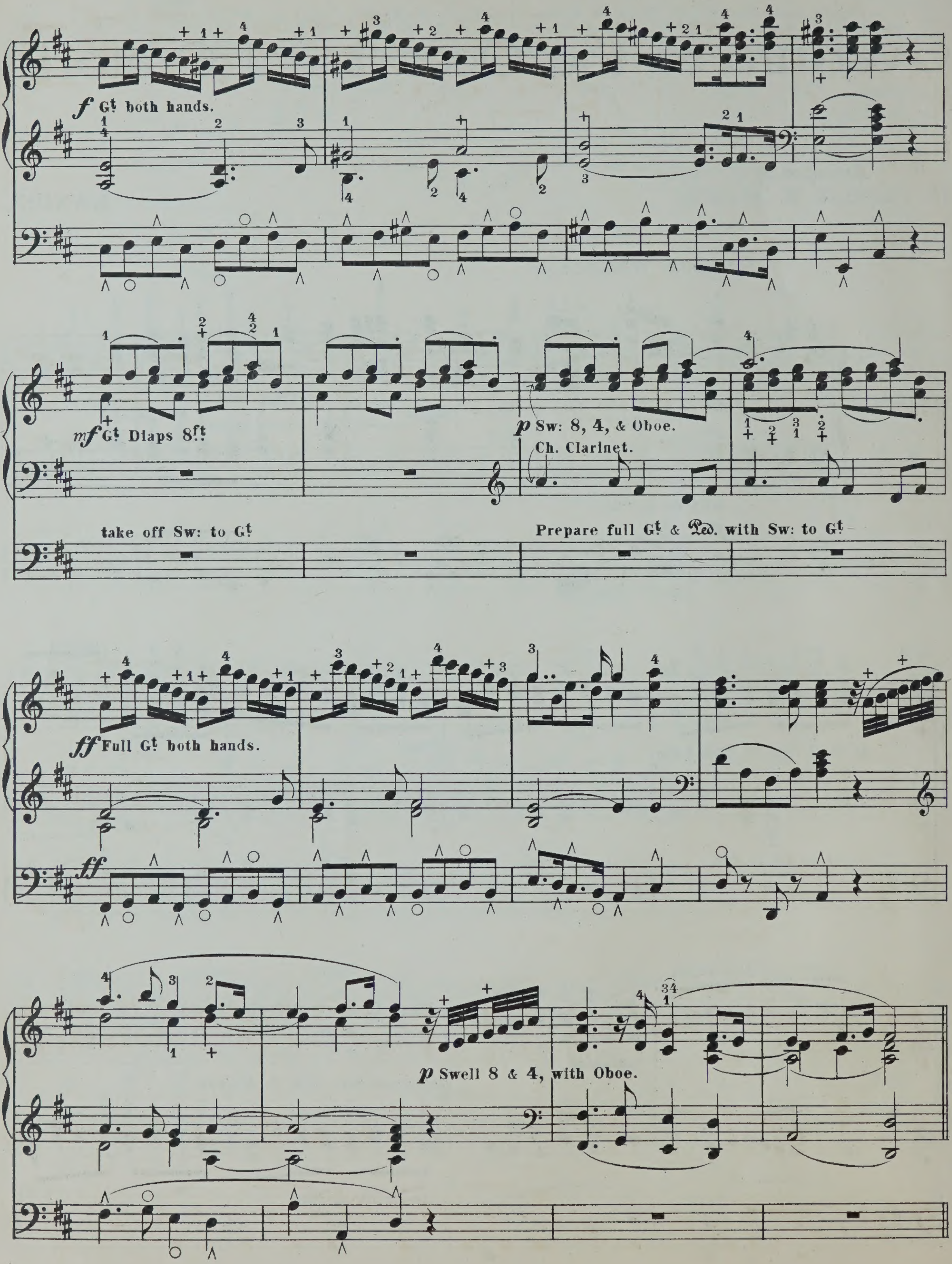

Swell.
cres - cen - do.
Gt. f
f
Full Organ.
ff
ff
3
5
+
3
1
3

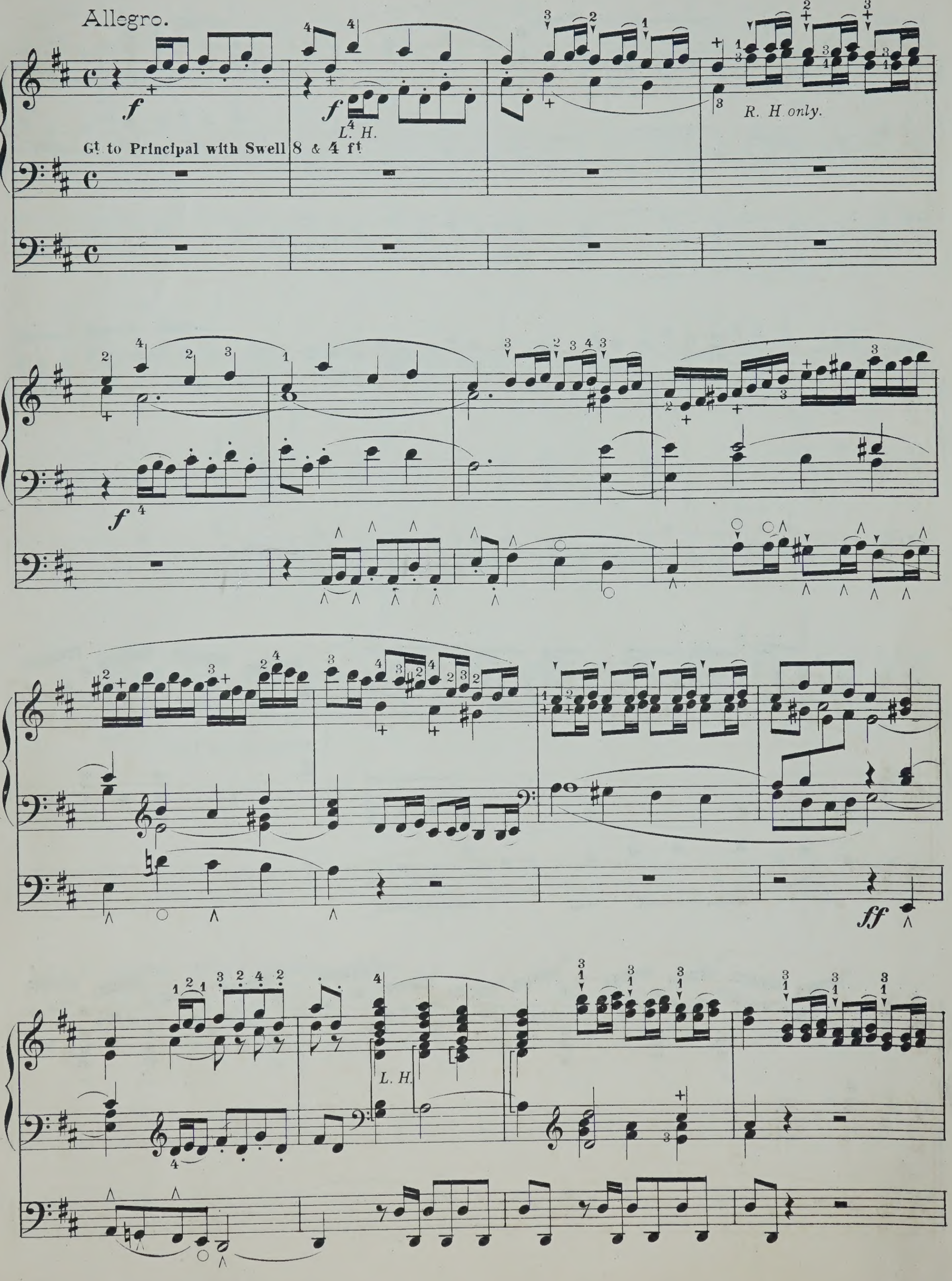
Overture to the Occasional Oratorio.

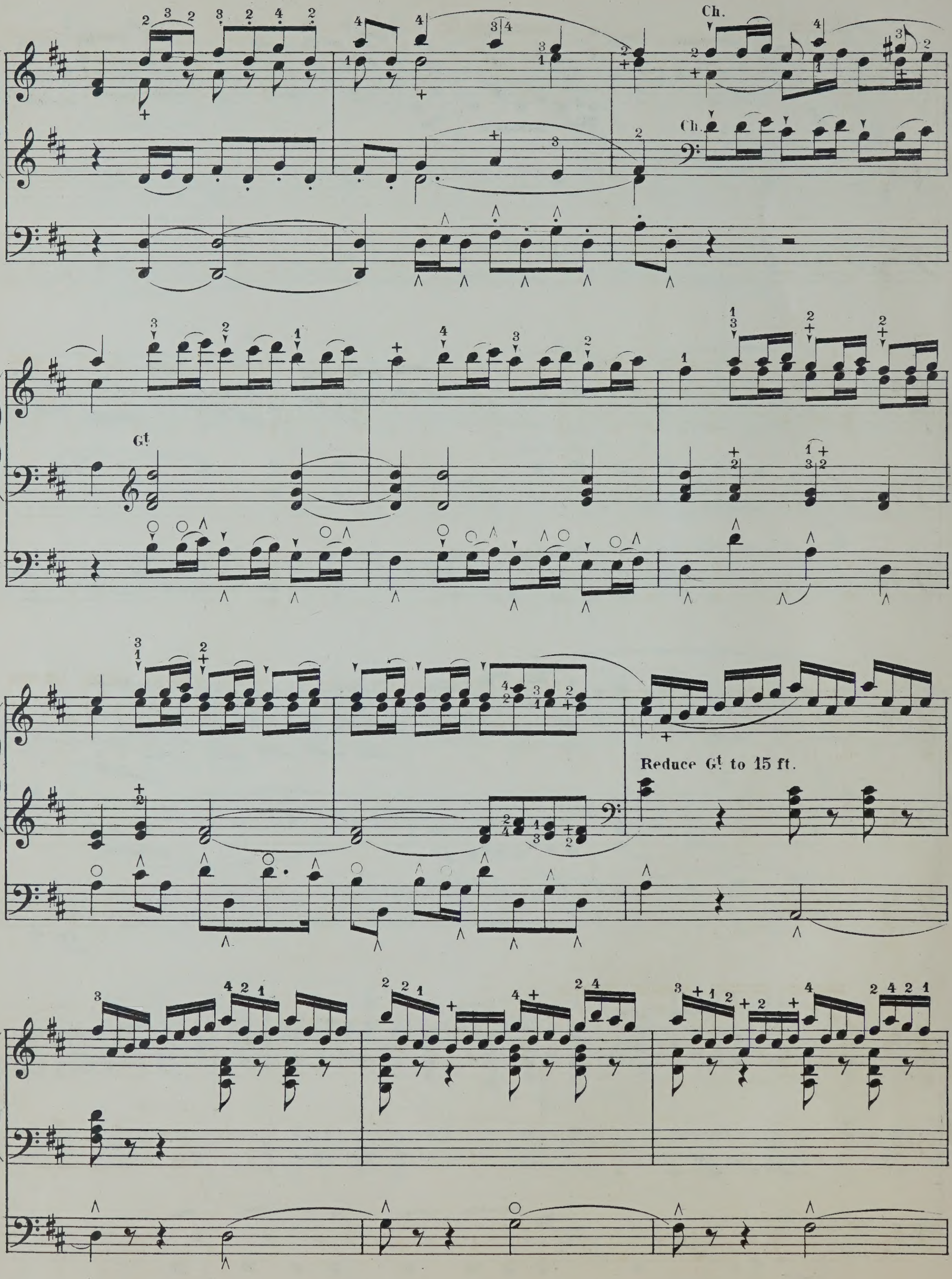
Arranged by
Dr. CHARLES W. PEARCE.

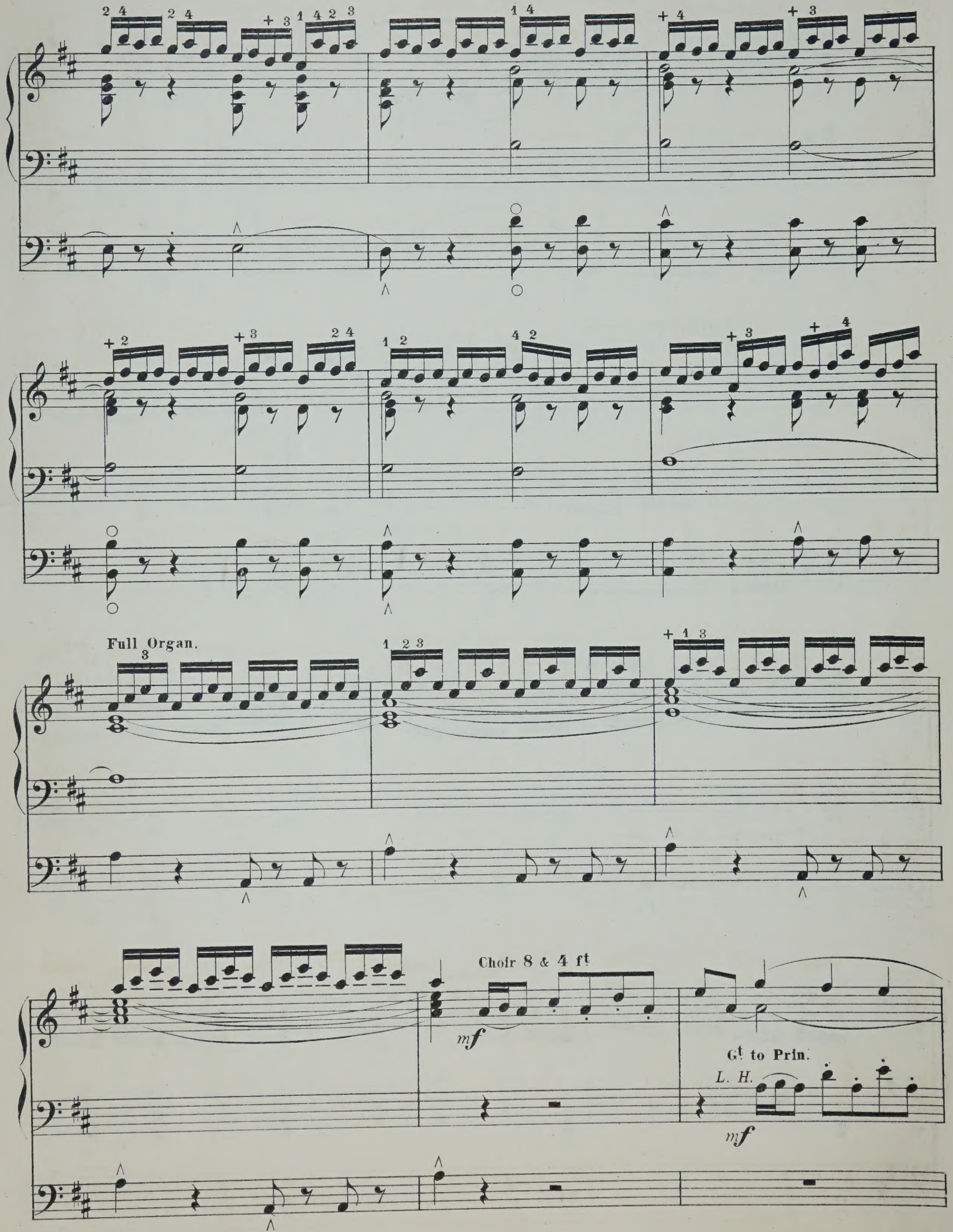
HANDEL.

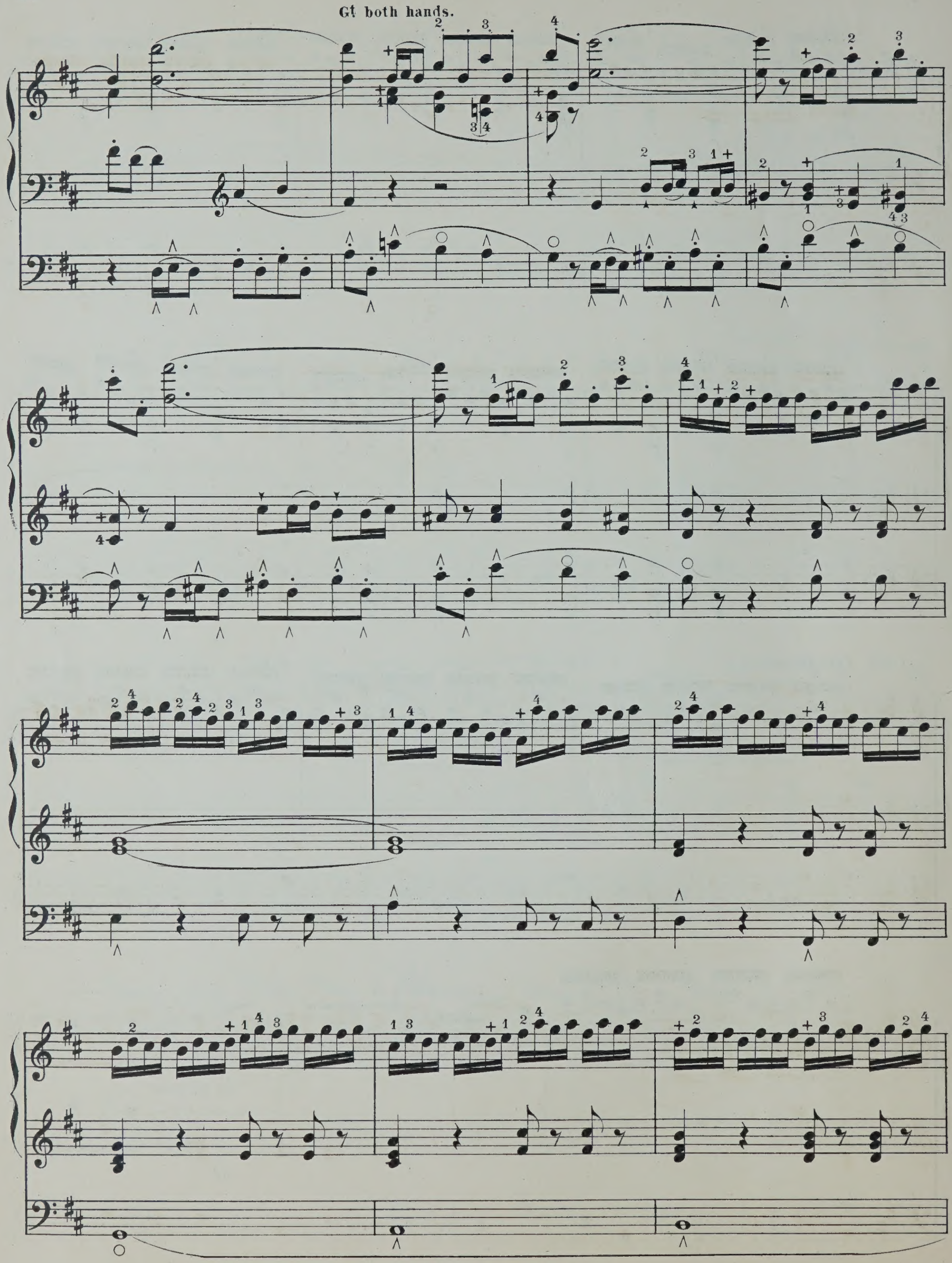

Andante maestoso.
Manuale.
Pedale.
f Gt to 15th with Full Swell.
with Gt to Ped.
f
ten.
ten.
p Swell (closed) both hands.
put in Gt to Ped.
Choir Clarinet, with Swell coupled.
p Reduce Sw: to 8, 4, & Oboe.
Draw Gt to Ped.

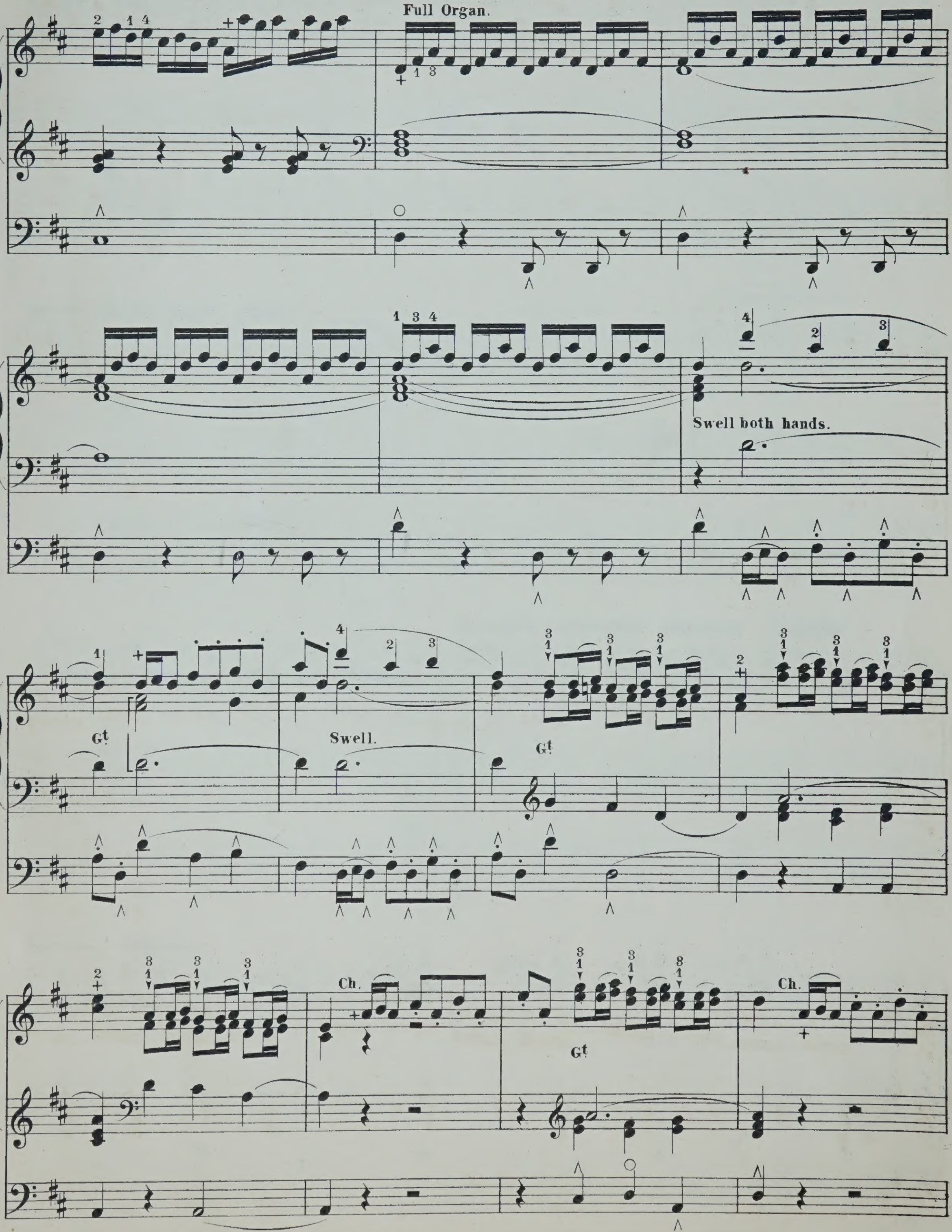

f Gt. both hands.
mf Gt. Diaps 8ft.
take off Sw: to Gt.
p Sw: 8, 4, & Oboe.
Ch. Clarinet.
Prepare full Gt. & Ped. with Sw: to Gt.
ff Full Gt. both hands.
ff
p Swell 8 & 4, with Oboe.

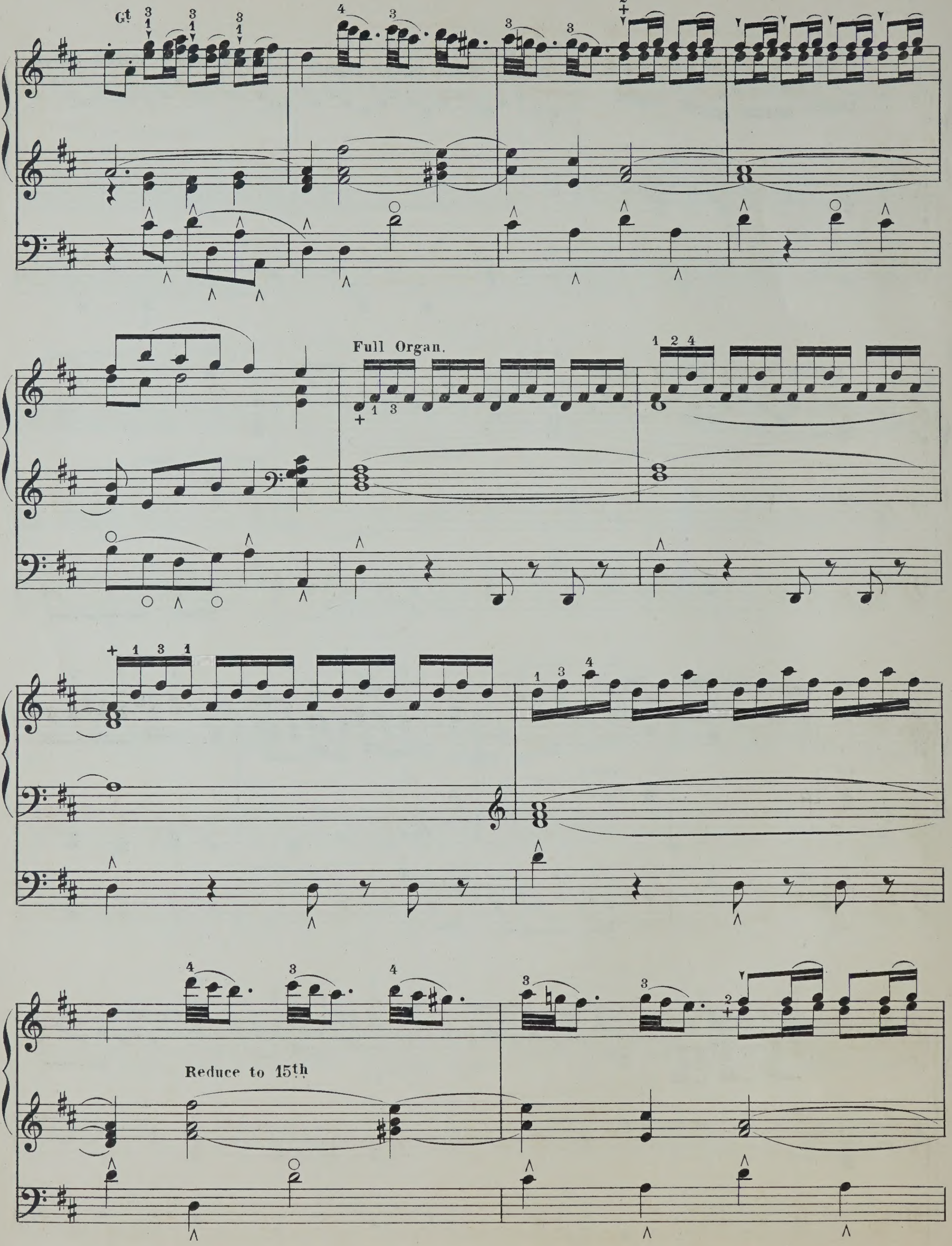

Allegro.
f
L. H.
Gt to Principal with Swell 8 & 4 ft
R. H only.
f
ff
L. H.

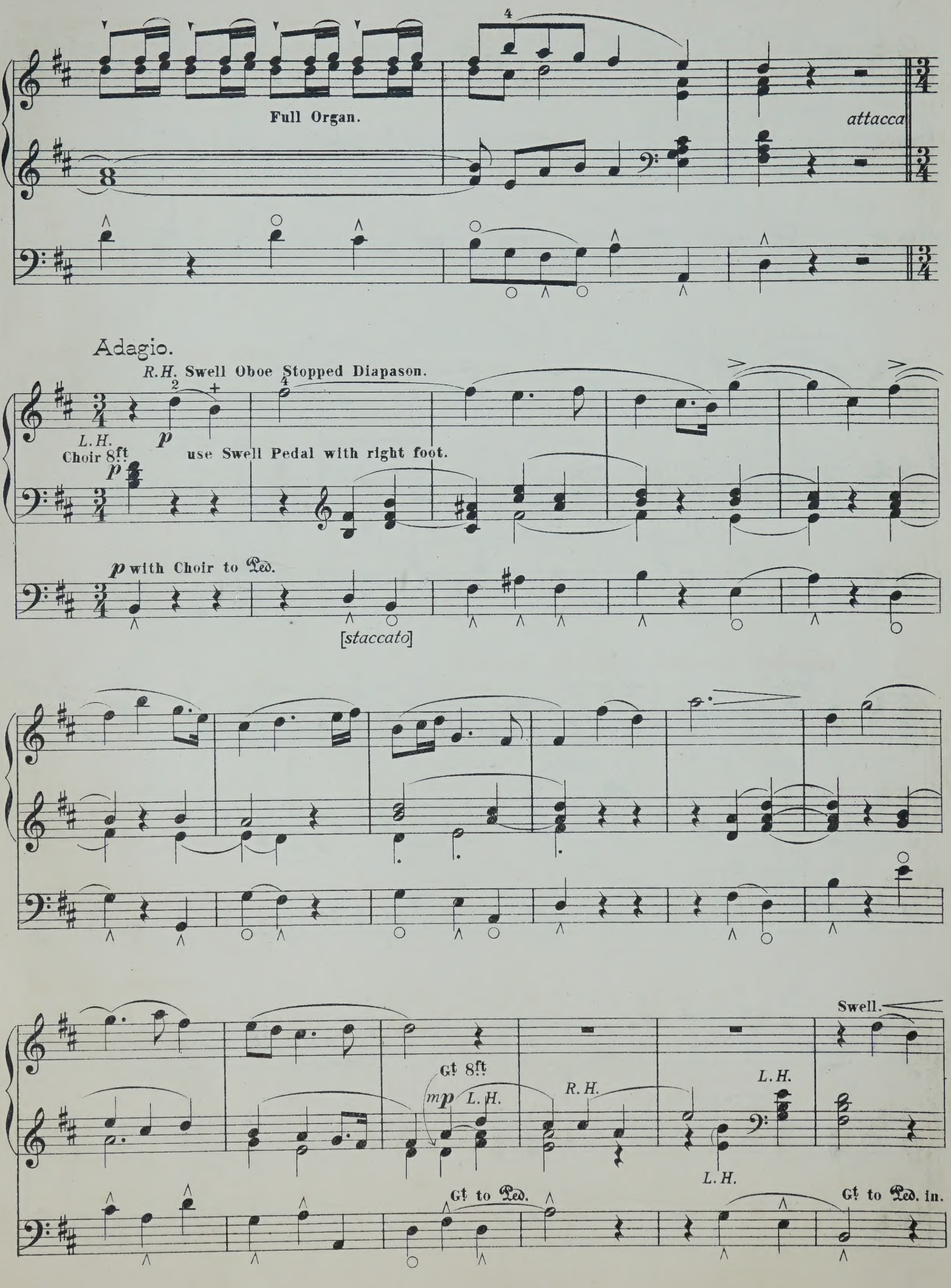

Ch.
Ch.
G^t
Reduce G^t to 15 ft.

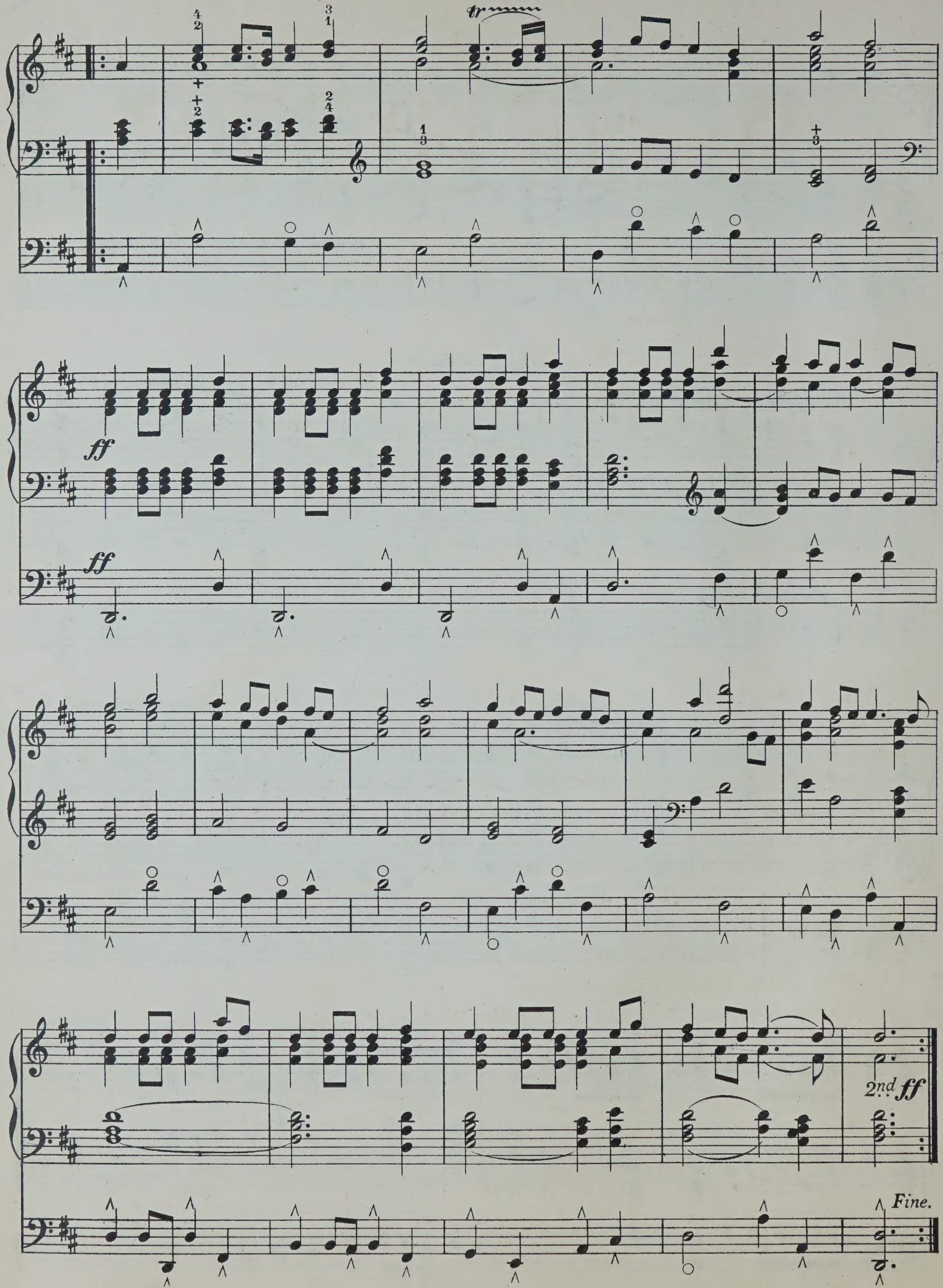

Full Organ.
Choir 8 & 4 ft
mf
Gt to Prin.
L. H.
mf


Gt both hands.


Full Organ.
Swell both hands.
Gt.
Swell.
Gt.
Ch.
Gt.
Ch.


Gt
Full Organ.
Reduce to 15th


Full Organ.
attacca
Adagio.
R.H. Swell Oboe Stopped Diapason.
L.H. Choir 8ft
p
use Swell Pedal with right foot.
p with Choir to Ped.
[staccato]
Gt 8ft
mp
L.H.
R.H.
L.H.
L.H.
Gt to Ped.
Swell.
Gt to Ped. in.


4
2
3
1
tr
+
+
2
2
4
1
3
+
3
ff
ff
2nd ff
Fine.

SELECT

Organ Music

edited, arranged, or composed
BY
CHARLES W. PEARCE
Mus. Doc. Cantab.

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,,	ADAGIO & ALLEGRO FUGATO IN G	1. 3
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WESLEY, CHARLES.	PASTORALE IN G MAJOR	1. 0
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HANDEL, G. F.	TEMPO DI GAVOTTA (VARIED) IN B♭ MAJOR	1. 0
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TRICKETT, ARTHUR.	FANFARE IN C MAJOR	1. 6
NAYLOR, G. F.	GRAND MARCH	1. 6
COUPERIN, F.	SŒUR MONIQUE RONDO	1. 3
PEARCE, DR C.W.	OFFICE OF THE HOLY COMMUNION IN D	0. 6
MENDELSSOHN, FRED: ARCHER, KETÈLBEY	RECITAL PIECES, BOOK I	1. 0

London
A. HAMMOND & CO. 5, VIGO STREET, W.

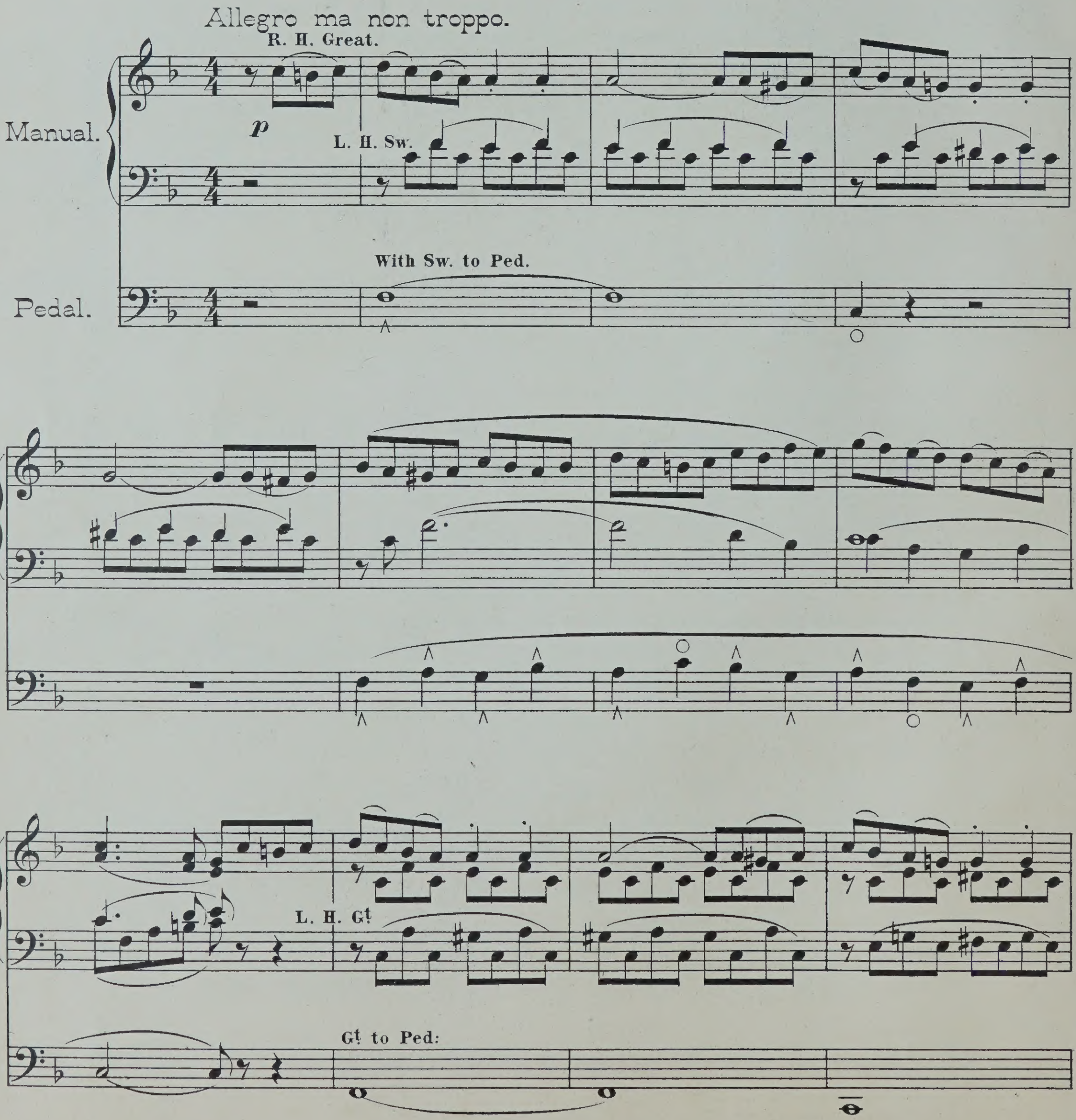
Rondo.

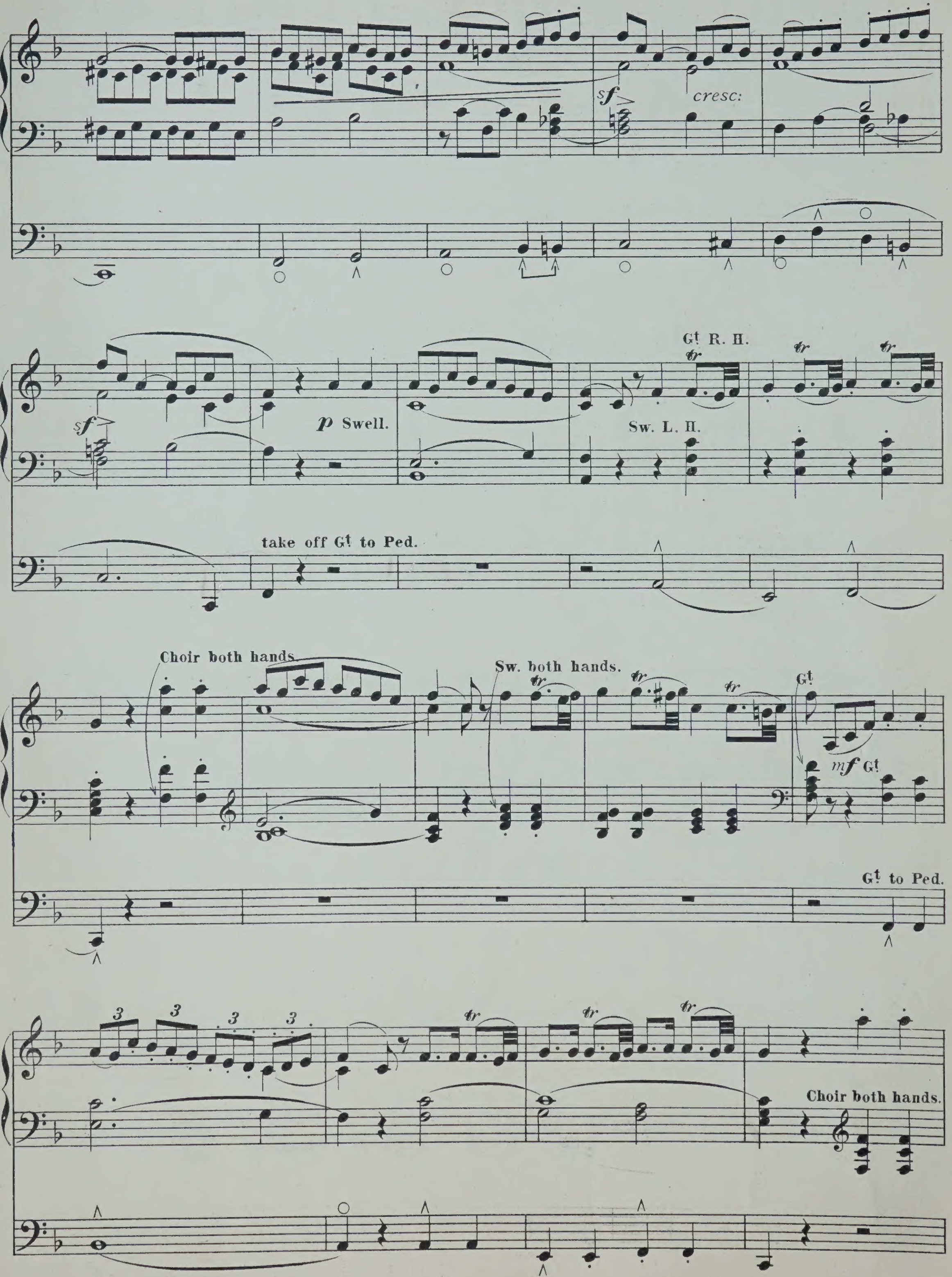
Originally written for Violin and Pianoforte.
(Sonata, F dur.)

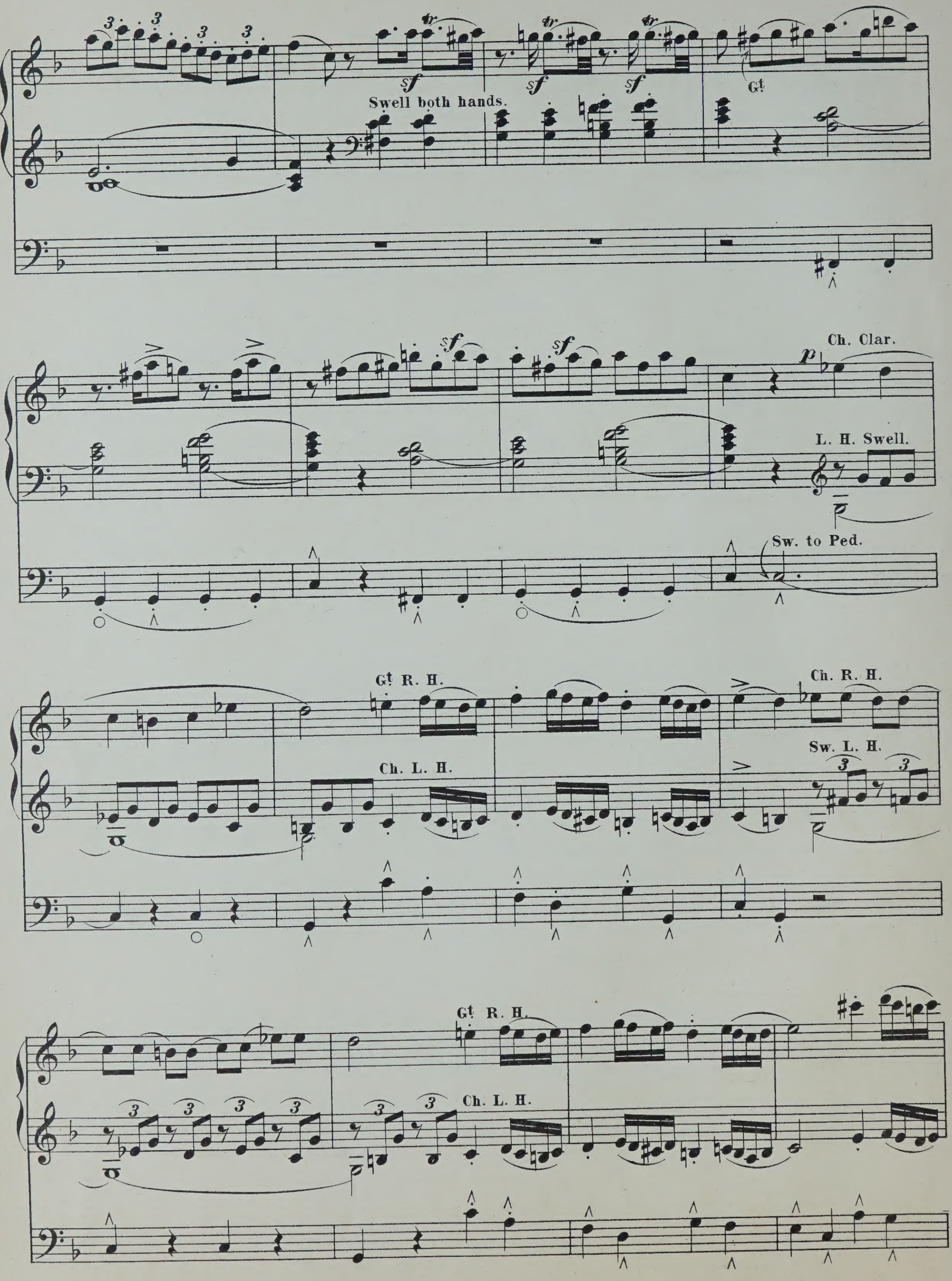
Prepare Organ:-
Gt Soft 8 & 4 feet with Sw. coupled.
Sw. Soft 8 & 4 feet with Oboe.
Choir 8 & 4 feet Flutes.
Ped. Soft 16 & 8 ft

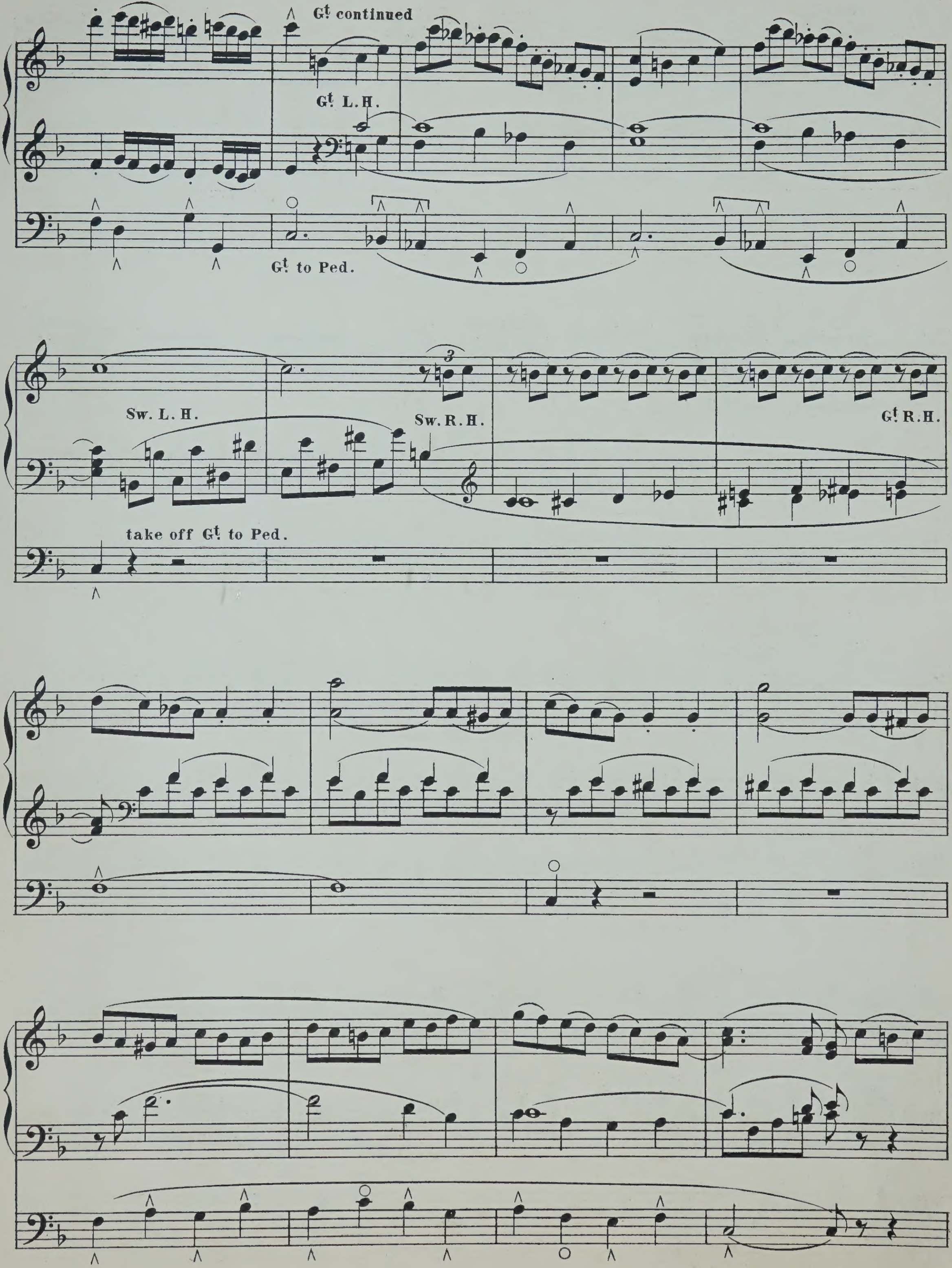
Transcribed for the Organ by
Dr CHARLES W. PEARCE. F. R. C. O.

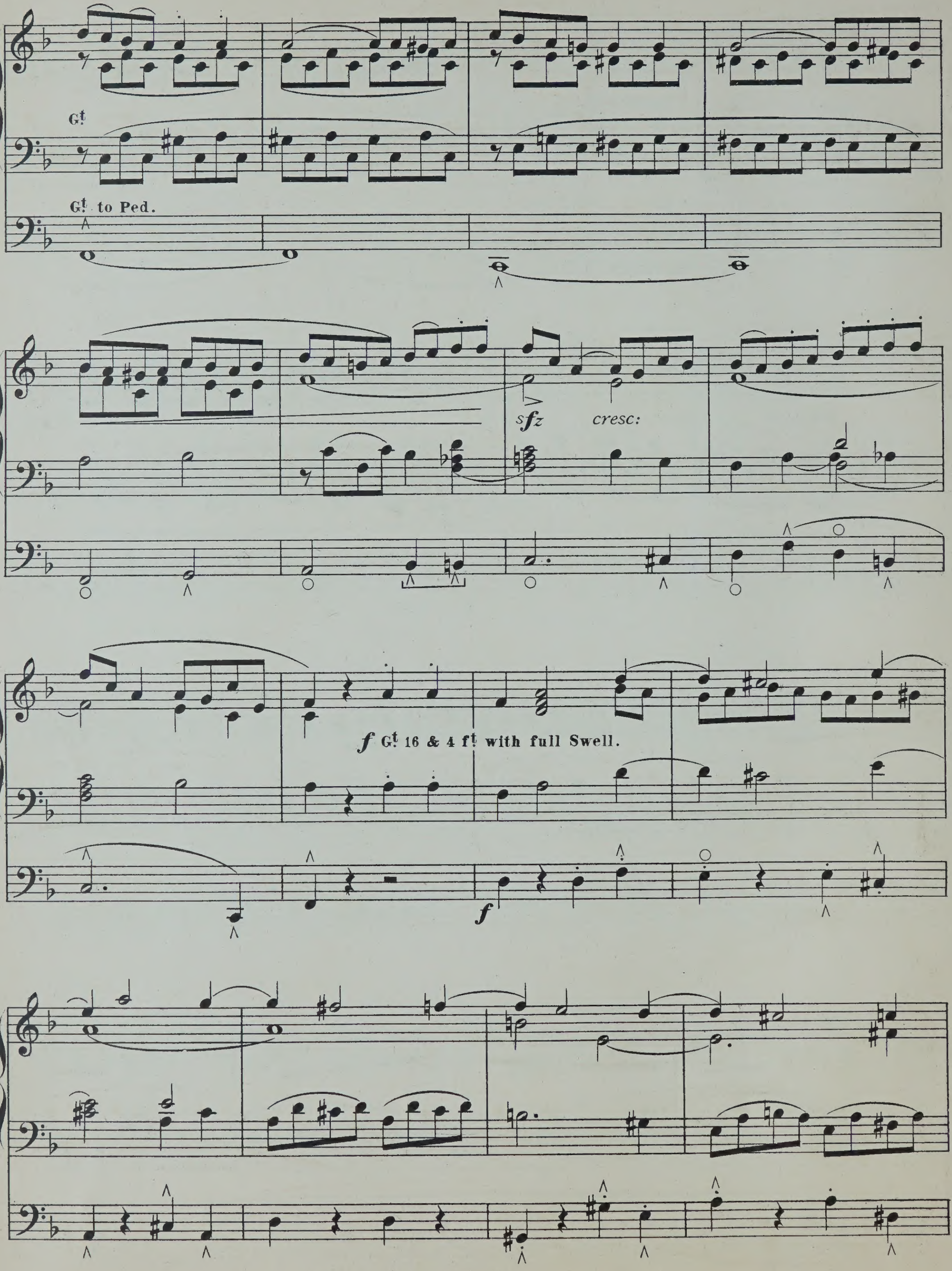
L. V. BEETHOVEN.
Op. 24.

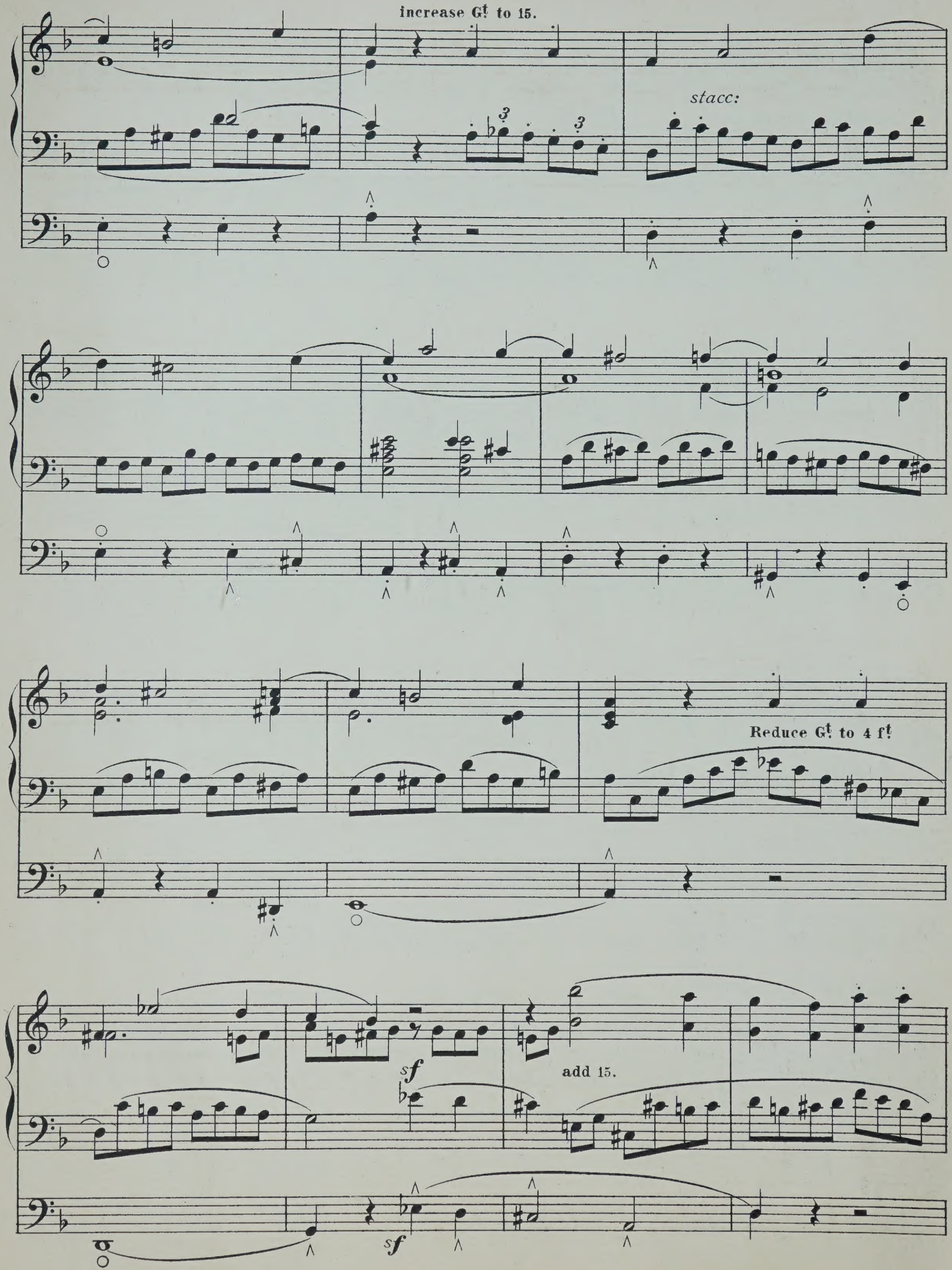

Allegro ma non troppo.
R. H. Great.
Manual.
p
L. H. Sw.
With Sw. to Ped.
Pedal.
L. H. Gt
Gt to Ped:

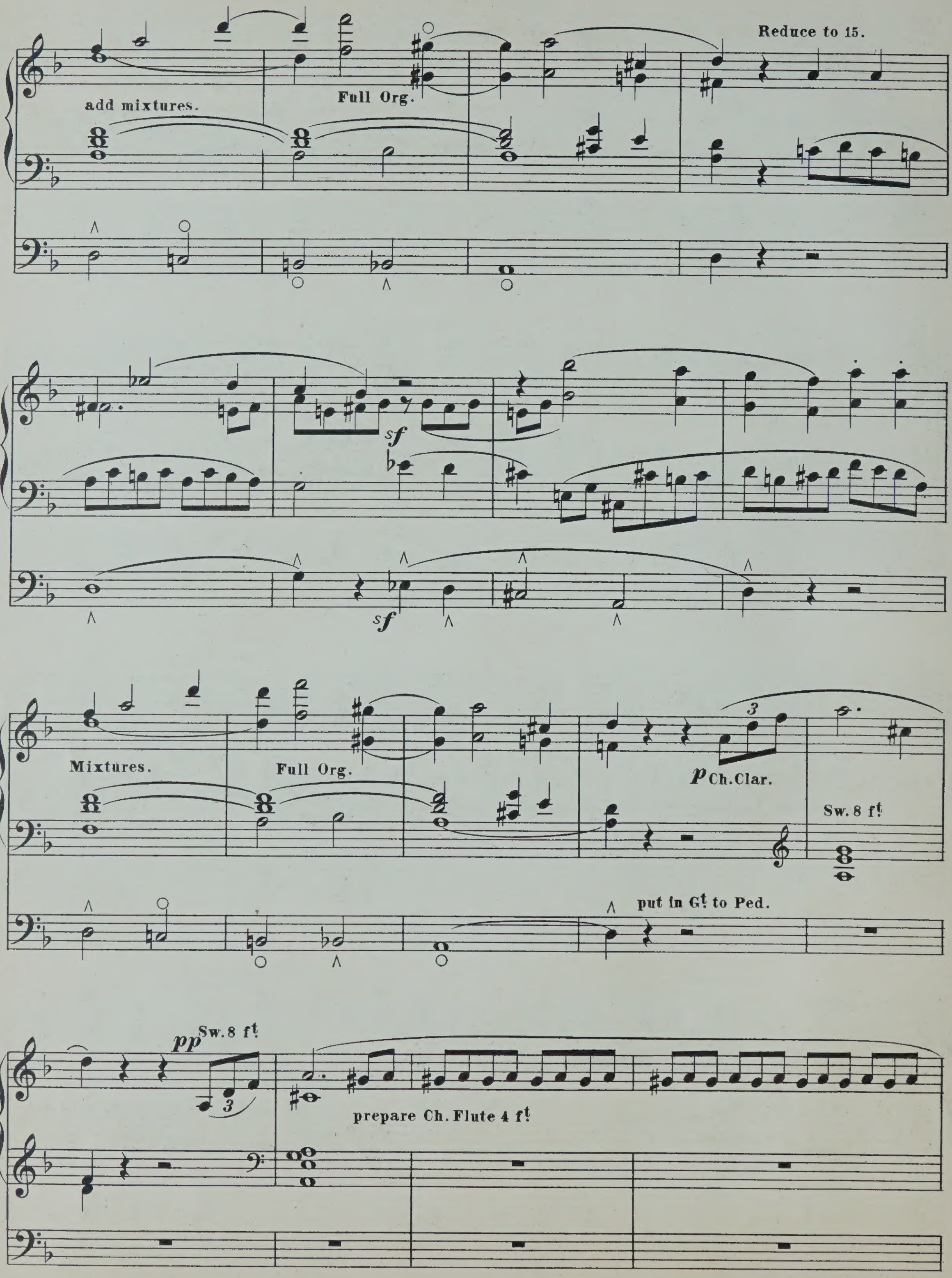

sf
cresc:
sf
p Swell.
Gt. R. H.
tr
Sw. L. H.
take off Gt. to Ped.
Choir both hands.
Sw. both hands.
Gt.
mf Gt.
Gt. to Ped.
3
Choir both hands.

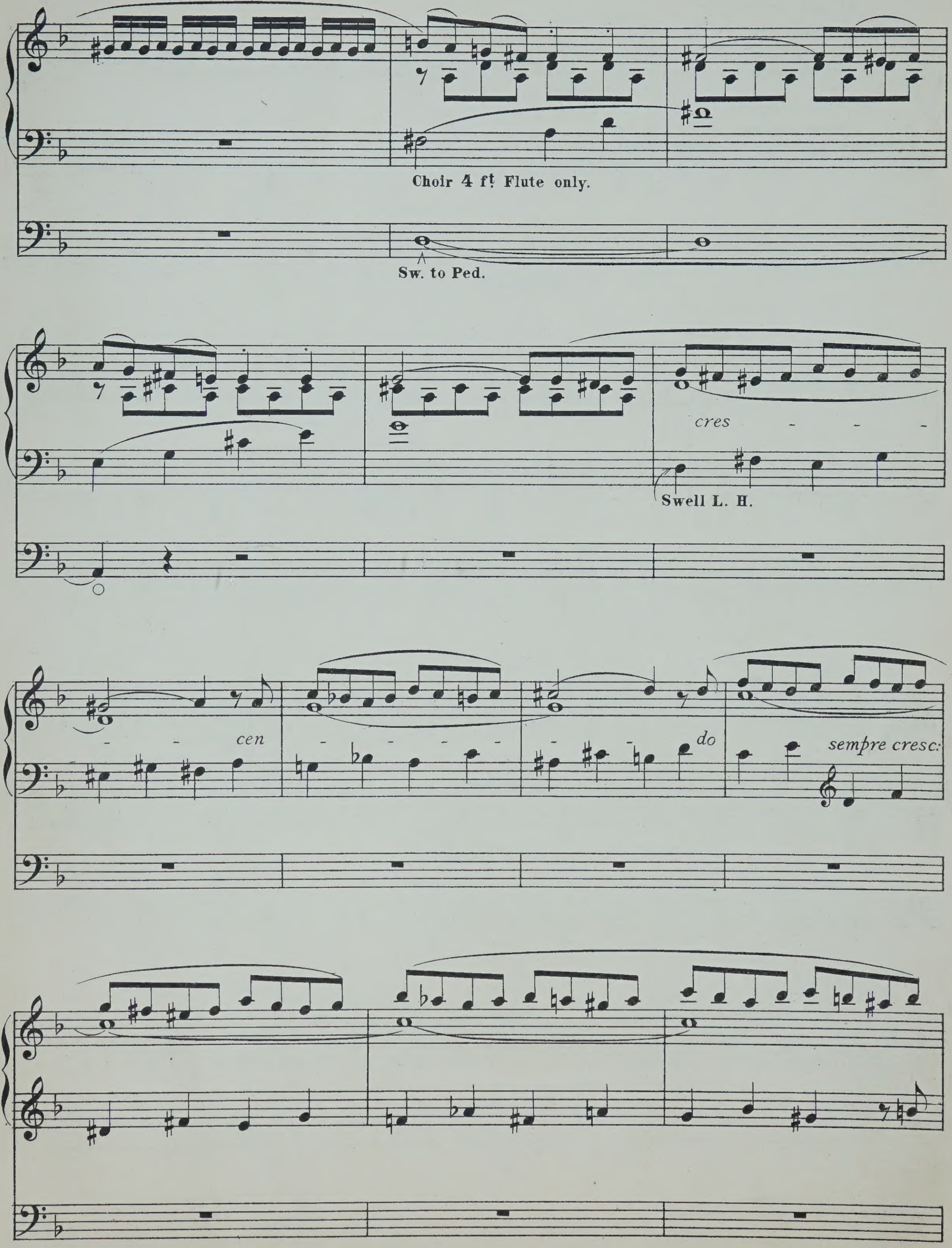

Swell both hands.
sf
sf
sf
tr
Gt.
Ch. Clar.
p
sf
L. H. Swell.
Sw. to Ped.
Gt. R. H.
Ch. L. H.
Ch. R. H.
Sw. L. H.
Gt. R. H.
Ch. L. H.

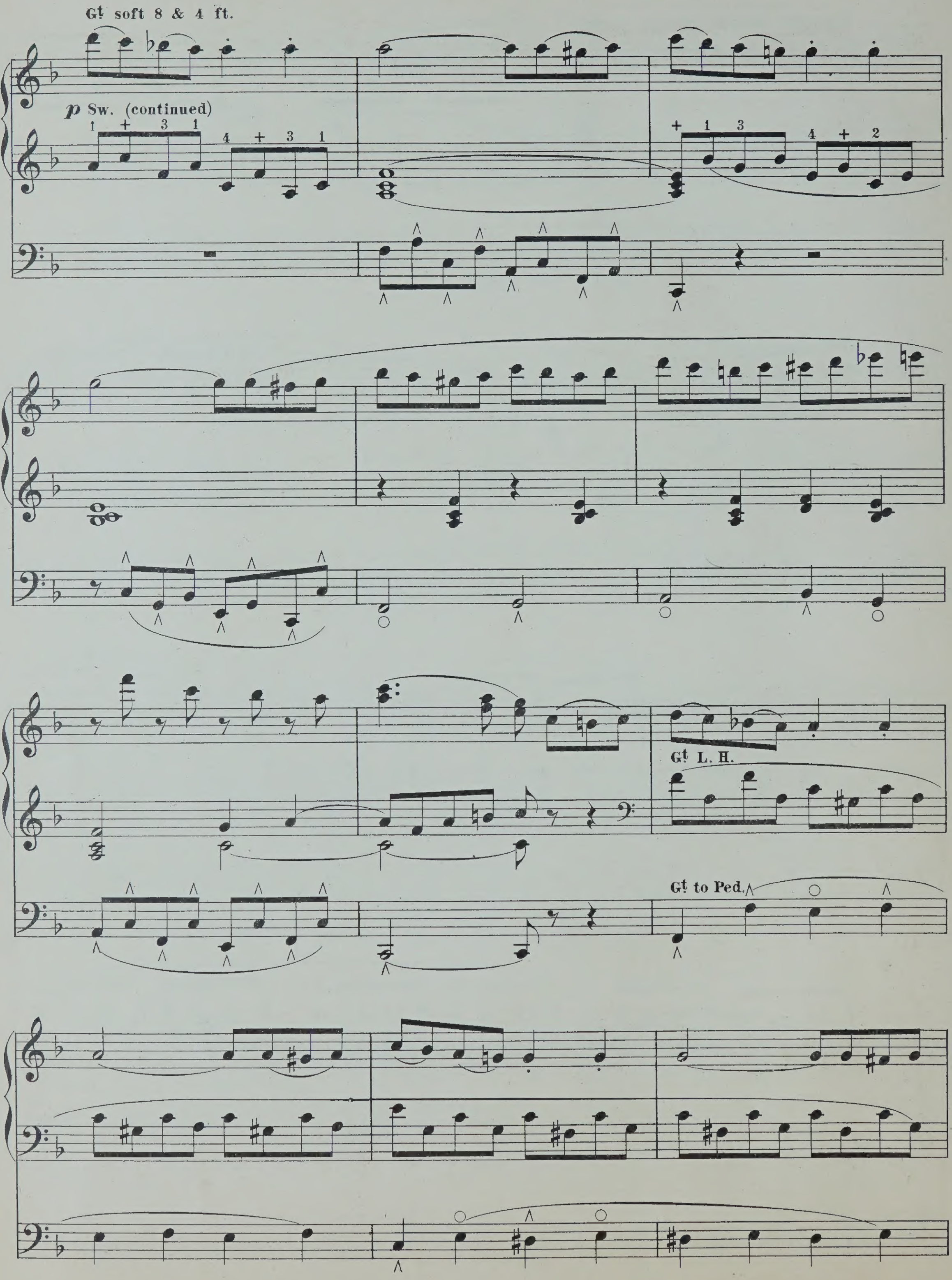

Gt. continued
Gt. L.H.
Gt. to Ped.
3
Sw. L. H.
Sw. R. H.
take off Gt. to Ped.
Gt. R.H.

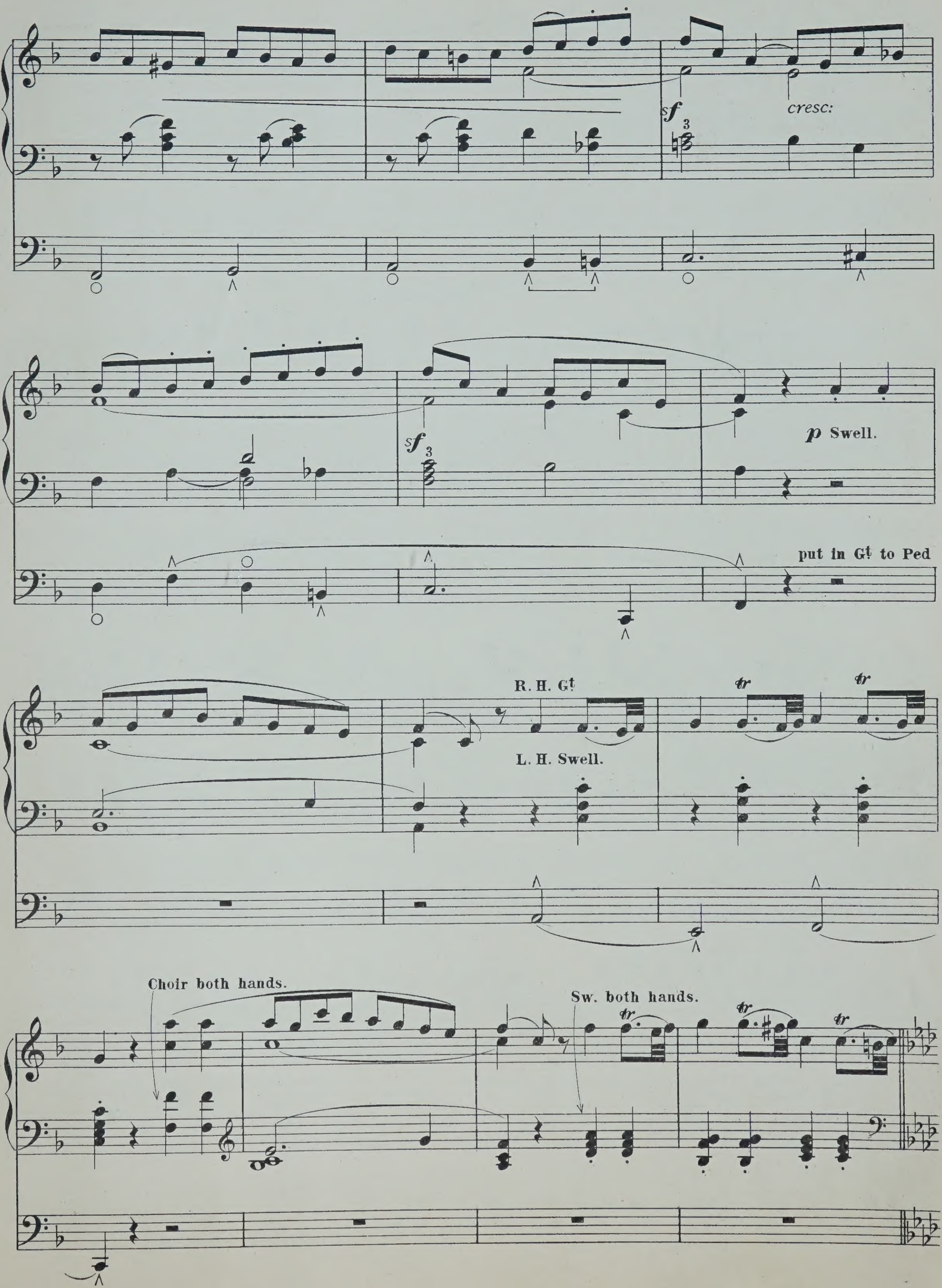

Gt
Gt to Ped.
sfz
cresc:
f Gt 16 & 4 ft with full Swell.
f

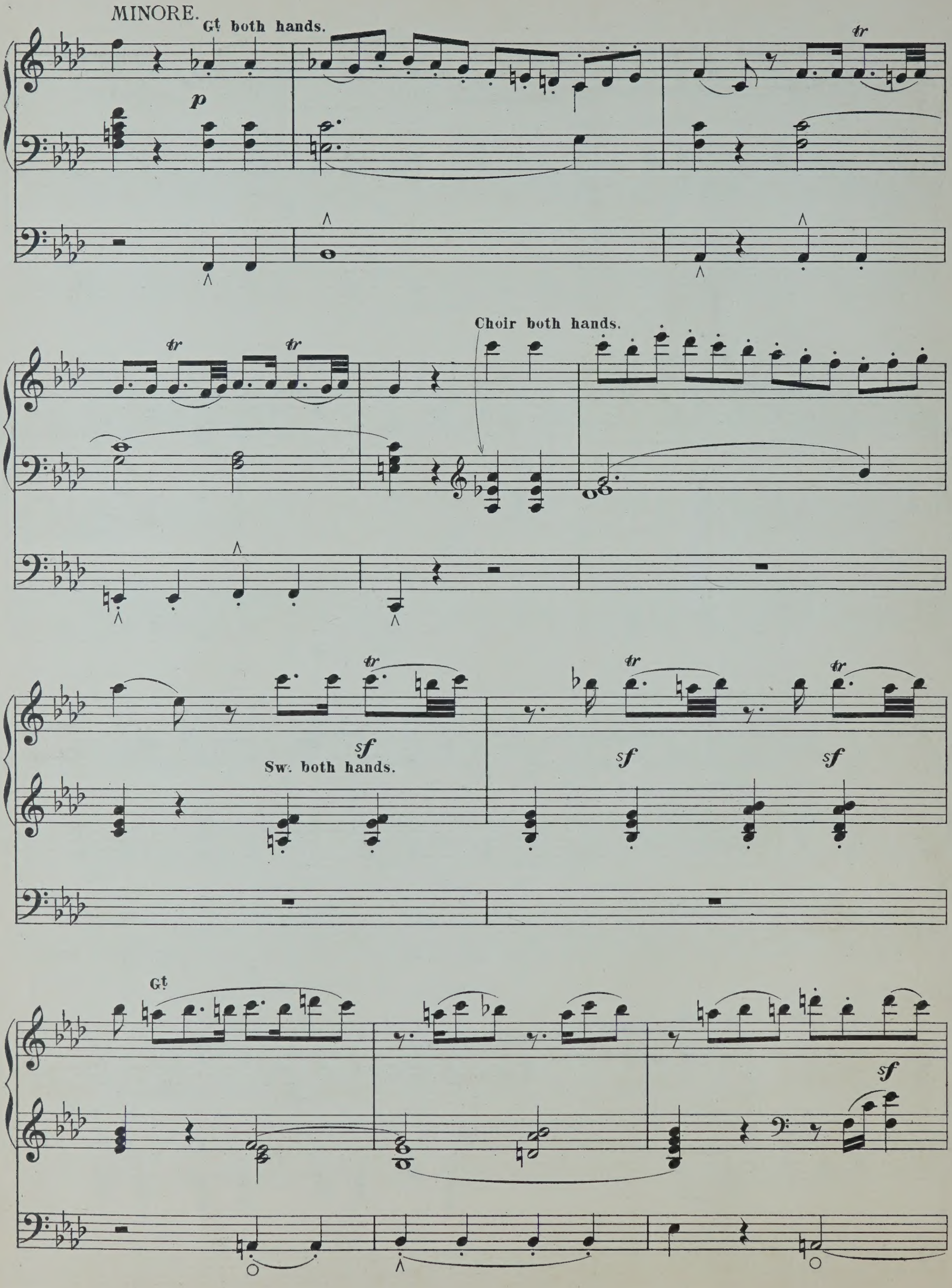

increase Gt. to 15.
3
3
stacc:
Reduce Gt. to 4 ft.
sf
sf
add 15.

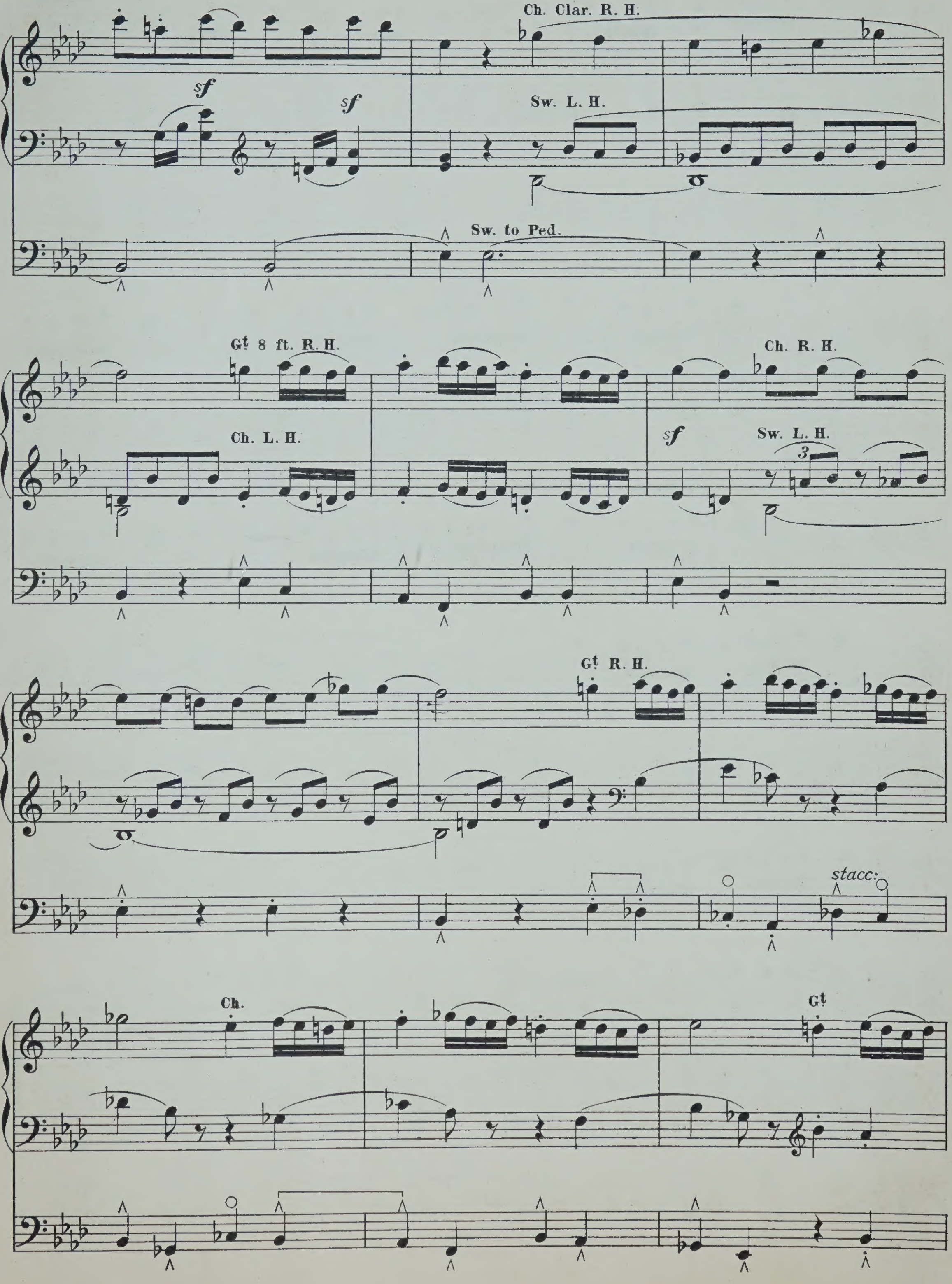

add mixtures.
Full Org.
Reduce to 15.
sf
sf
Mixtures.
Full Org.
p Ch.Clar.
3
Sw. 8 ft
put in Gt to Ped.
pp Sw. 8 ft
3
prepare Ch. Flute 4 ft

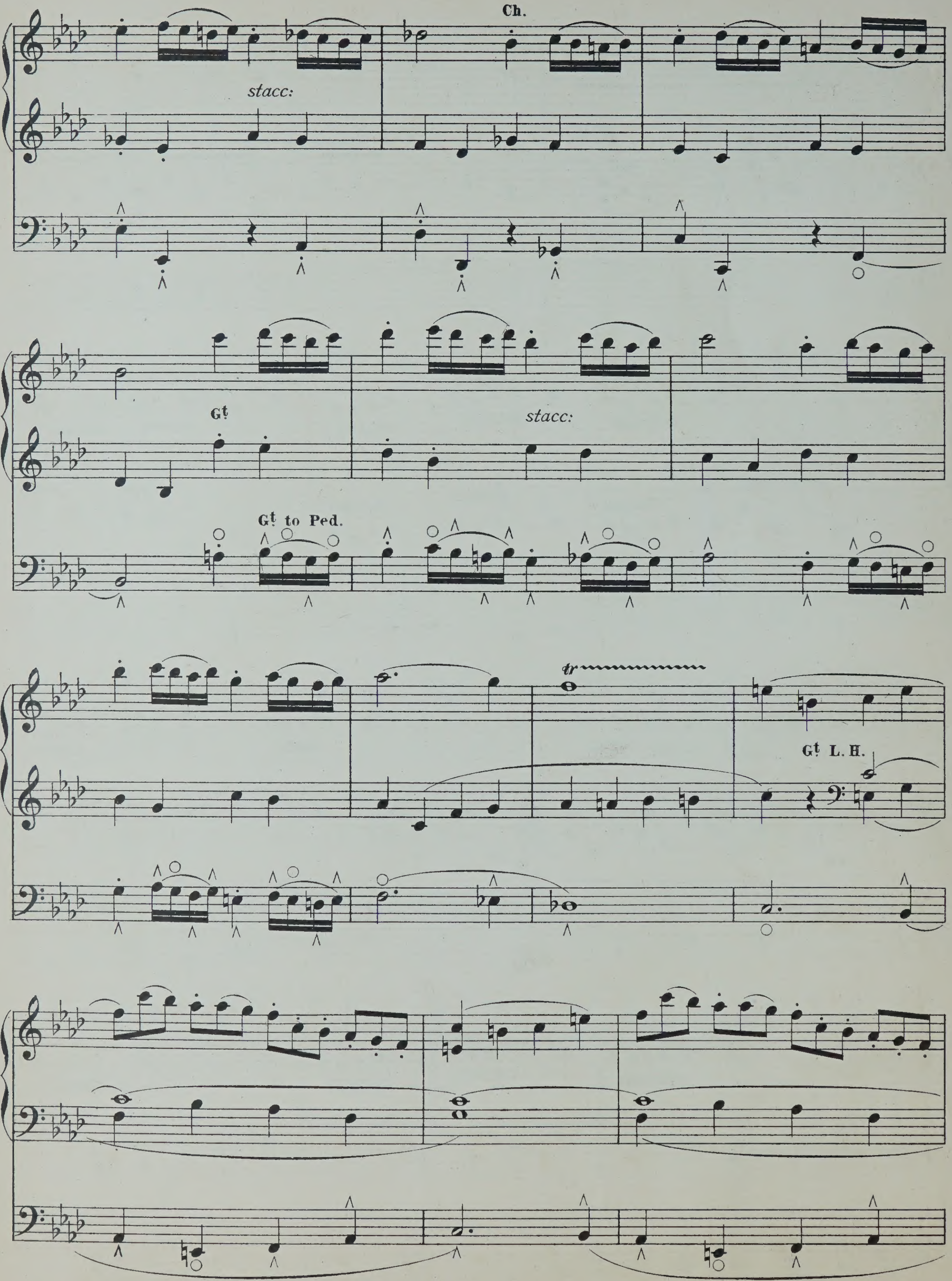

Choir 4 ft. Flute only.
Sw. to Ped.
cres - - -
Swell L. H.
- - cen - - - - - - - - do
sempre cresc.

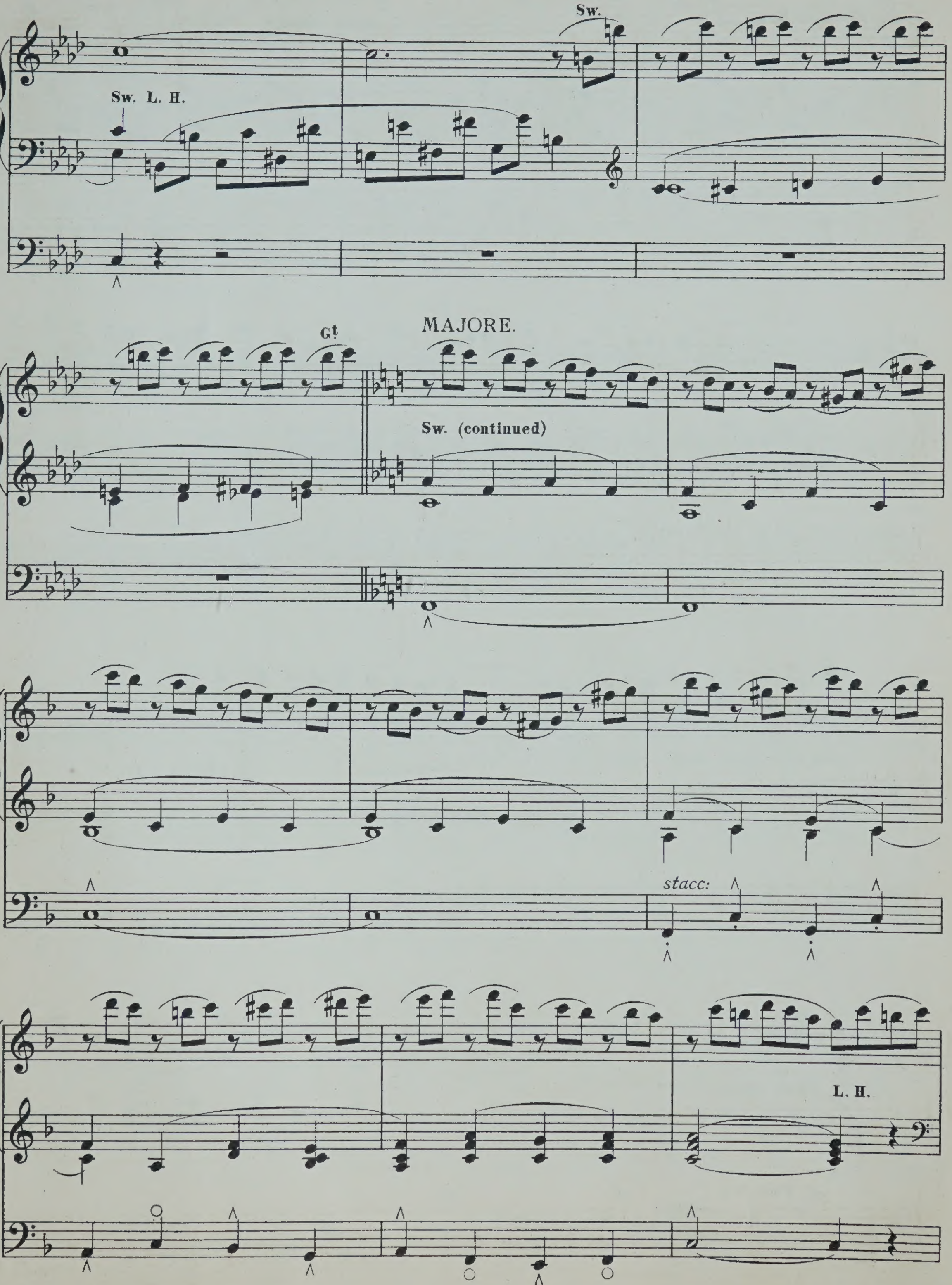

Gt soft 8 & 4 ft.
p Sw. (continued)
1 + 3 1
4 + 3 1
+ 1 3
4 + 2
Gt L. H.
Gt to Ped.

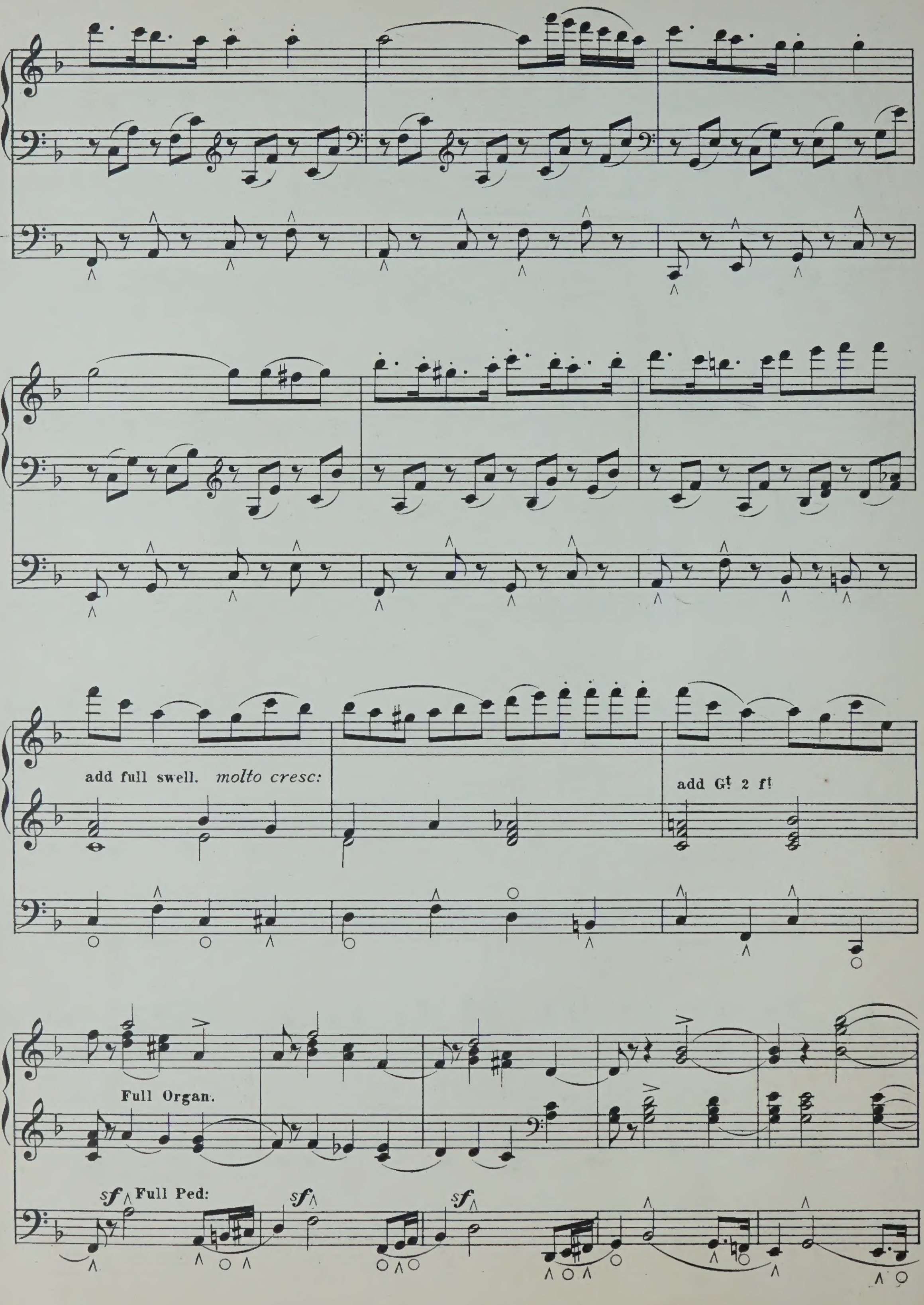

sf
cresc:
sf
p Swell.
put in Gt to Ped
R. H. Gt
L. H. Swell.
Choir both hands.
Sw. both hands.

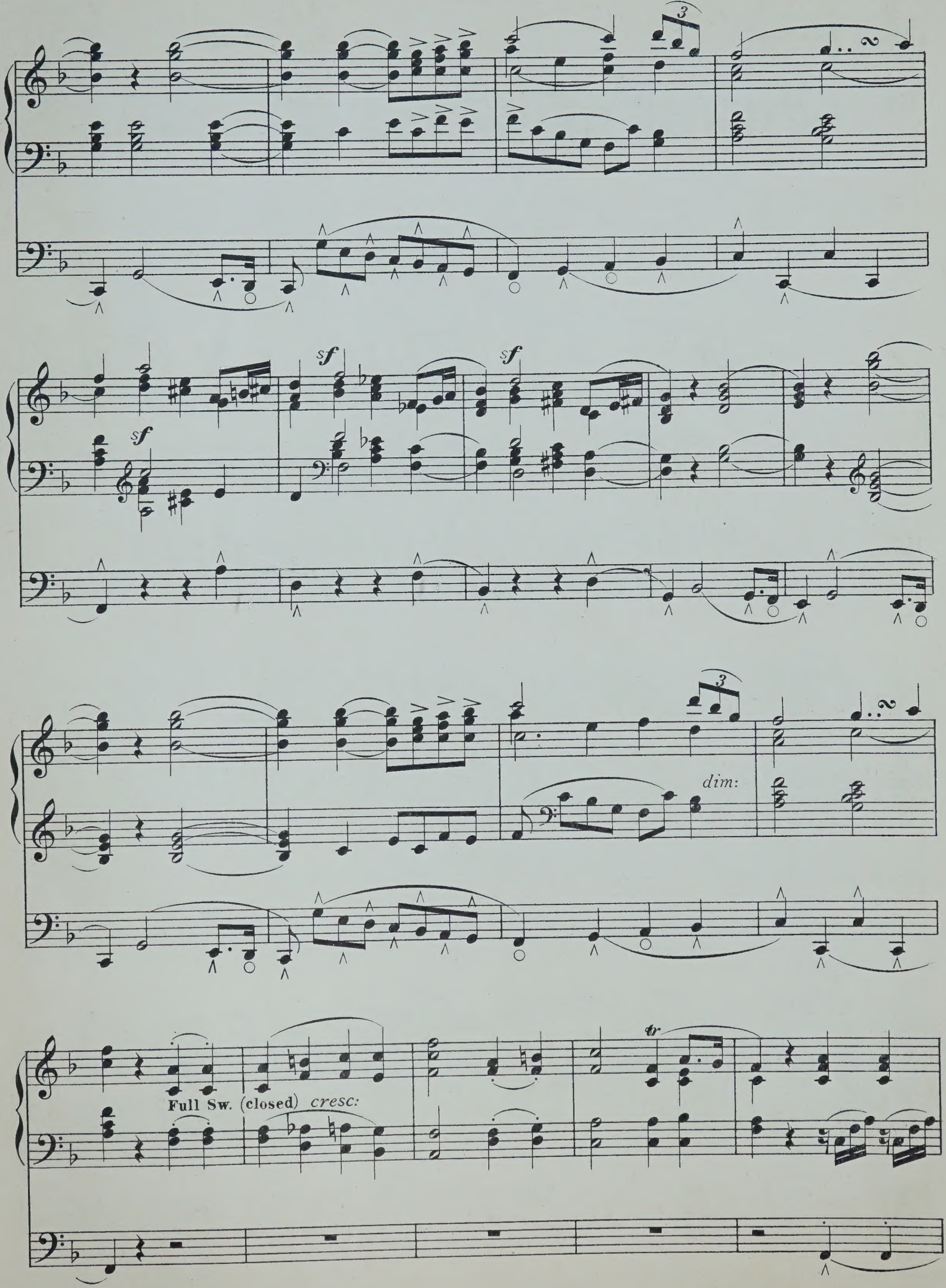

MINORE.
Gt. both hands.
p
tr
tr
tr
Choir both hands.
tr
tr
tr
sf
Sw: both hands.
sf
sf
Gt.
sf

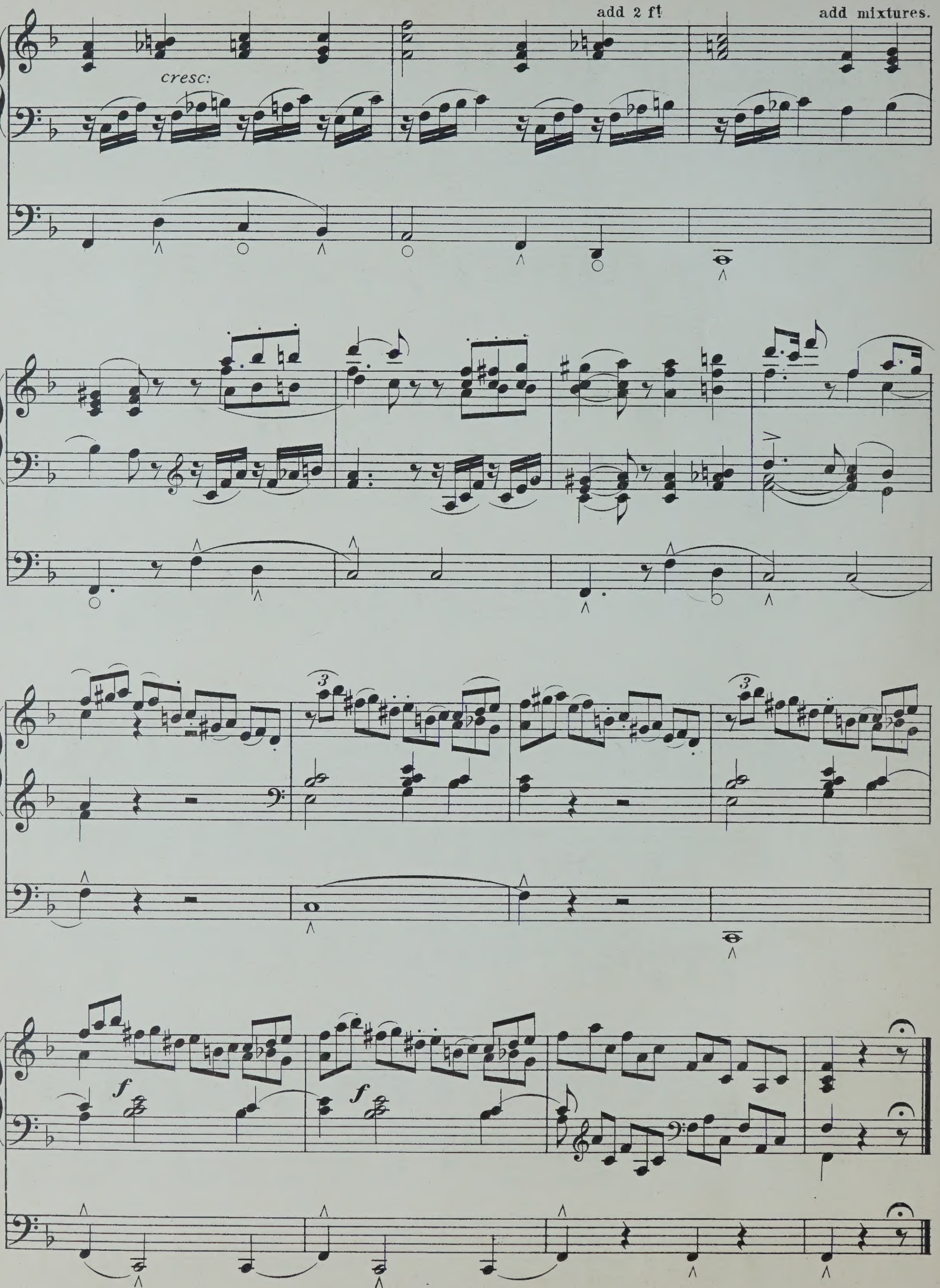

Ch. Clar. R. H.
sf
sf
Sw. L. H.
Sw. to Ped.
Gt. 8 ft. R. H.
Ch. L. H.
Ch. R. H.
sf
Sw. L. H.
3
Gt. R. H.
stacc:
Ch.
Gt.


Ch.
stacc:
Gt
stacc:
Gt to Ped.
tr
Gt L. H.


Sw.
Sw. L. H.
Gt
MAJORE.
Sw. (continued)
stacc:
L. H.


add full swell.
molto cresc:
add Gt 2 ft
Full Organ.
sf
Full Ped:
sf
sf


3
sf
sf
sf
3
dim:
Full Sw. (closed) cresc:
tr


add 2 ft
add mixtures.
cresc:
3
3
f
f

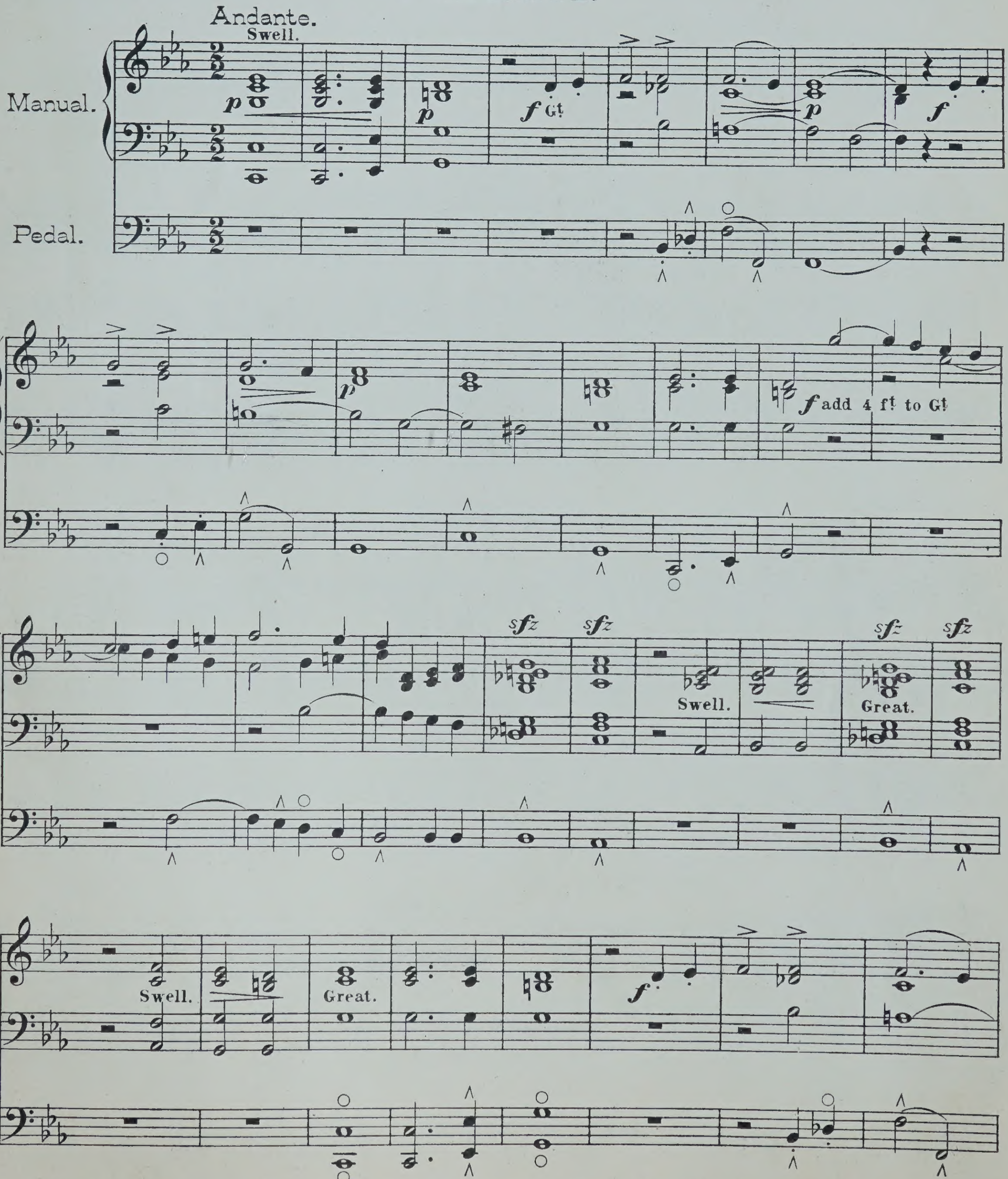
Equale.

Originally written for four Trombones.

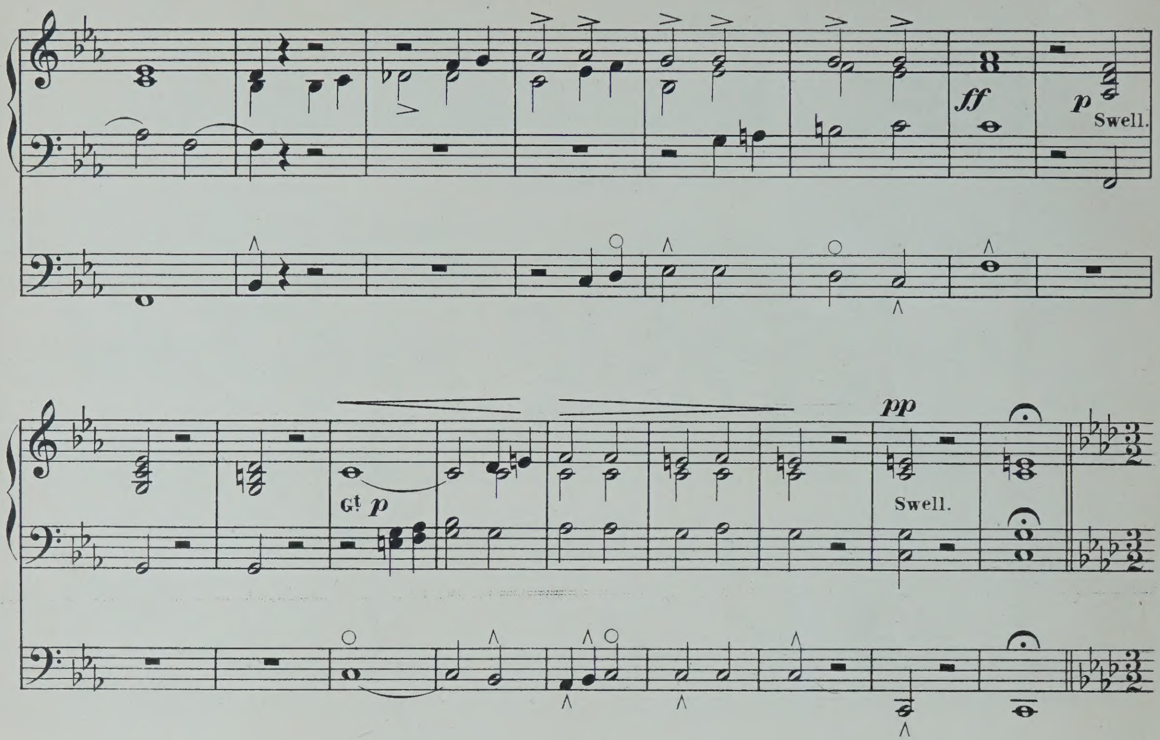
Prepare Organ:-
Gt Diaps. with Sw. coupled
Sw 8 ft and two reeds
Ped 16 & 18 ft with Gt coupled.

L. V. BEETHOVEN.

1 MISERERE.

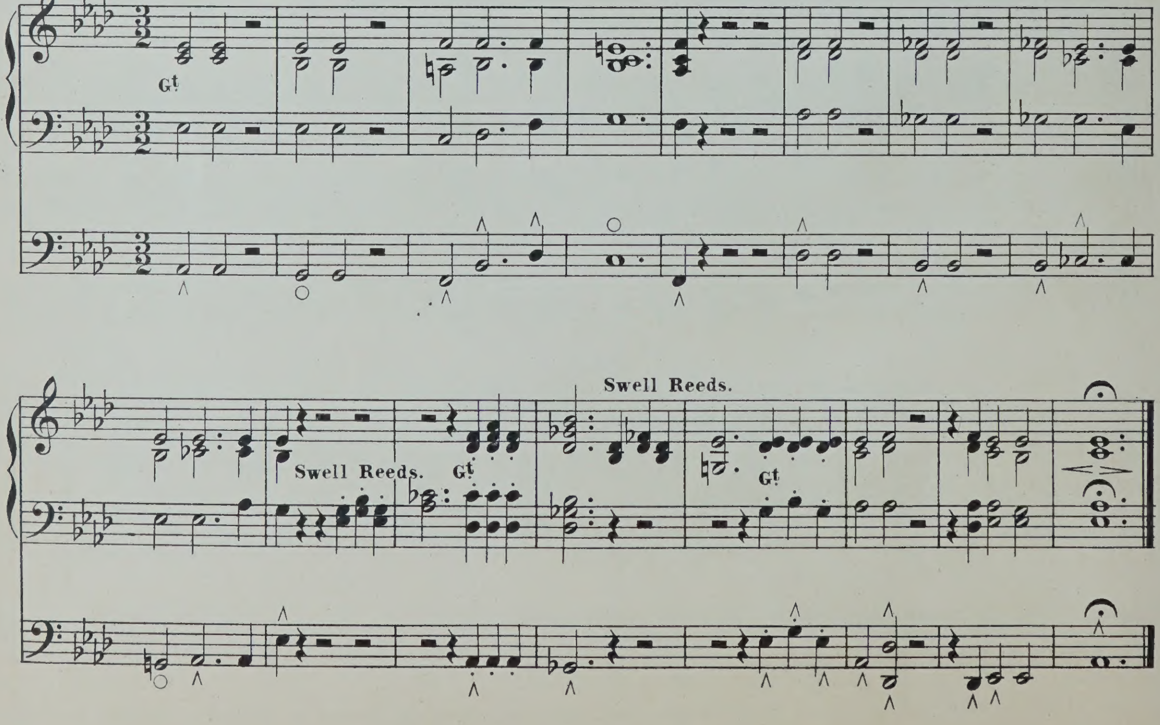

Andante.
Swell.
Manual.
Pedal.
p
p
f Gt
p
f
p
f add 4 ft to Gt
sfz
sfz
Swell.
Great.
sfz
sfz
Swell.
Great.
f

Composed in 1812 for the Feast of All Souls, afterwards arranged for voices by Capell - meister Seyfried of Vienna, and sung as above at the Composer's funeral; March 29th 1827.


ff
p
Swell.
Gt p
pp
Swell.

II AMPLIUS.

Poco sostenuto.


Gt
Swell Reeds.
Gt
Swell Reeds.
Gt

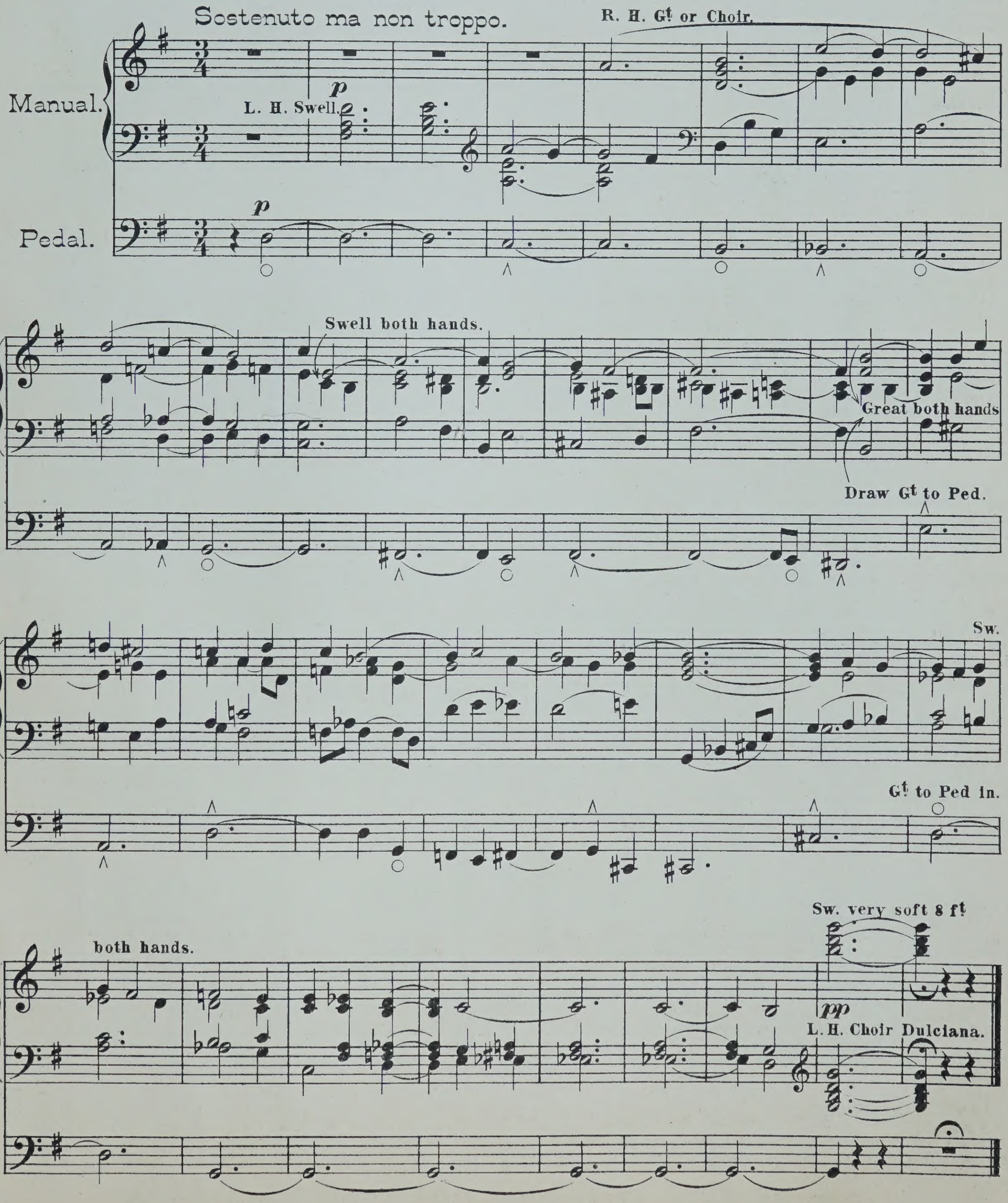
Prelude to the Benedictus.

From the Missa Solennis in D, Op: 123.

(for Orchestra.)

Prepare Organ:-
Gt soft 8 ft (or Choir) with Swell coupled
Sw. soft 8 ft with soft reed.
Ped. 16 ft with Swell coupled.

L. V. BEETHOVEN.


Sostenuto ma non troppo.
R. H. Gt or Choir.
Manual.
p
L. H. Swell.
Pedal.
p
Swell both hands.
Great both hands
Draw Gt to Ped.
Sw.
Gt to Ped in.
both hands.
Sw. very soft 8 ft
pp
L. H. Choir Dulciana.

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26.			
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30.			
32.			
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98.	"	" " 17	2/-
100.	"	" " 20	2/-
102.	"	" " 31	2/-
104.	*MOZART*	RONDO IN A MINOR	4/-
106.	*SCHUMANN*	NOVELLETTE IN F, OP. 21, Nº1	3/-
108.	"	ABENDS, PHANTASIESTÜCKE	2/6
110.	*WEBER*	RONDO BRILLANTE IN E FLAT, OP. 62	4/-
112.	*MOZART*	TEMA IN A	4/-
114.	*WEBER*	POLACCA BRILLANTE IN E	4/-
116.	*HUMMEL*	LA BELLA CAPRICCIOSA, OP. 55.	5/-
118.	"	CAPRICCIO IN F	4/-
120.	*CHOPIN*	IMPROMPTU IN A♭ OP. 29	3/-
122.	*MENDELSSOHN*	CAPRICE IN E OP. 33, Nº2	4/-
124.	"	CAPRICE IN B♭ MINOR OP. 33, Nº3	4/-
126.	*GRIEG*	ANITRA'S DANCE	4/-
128.	"	BRIDAL MARCH	4/-
130.	*CHOPIN*	FANTASIE-IMPROMPTU IN C SHARP MINOR	4/-
132.	"	POLONAISE IN C SHARP MINOR, OP. 26	4/-
134.	"	VALSE IN A FLAT OP. 42	4/-
136.	*WEBER*	GRAND POLONAISE	4/-
138.			
140.			

LONDON, A. HAMMOND & Co 5 VIGO STREET W.

To C. W. Pearce Esq. Mus. D. Cantab.

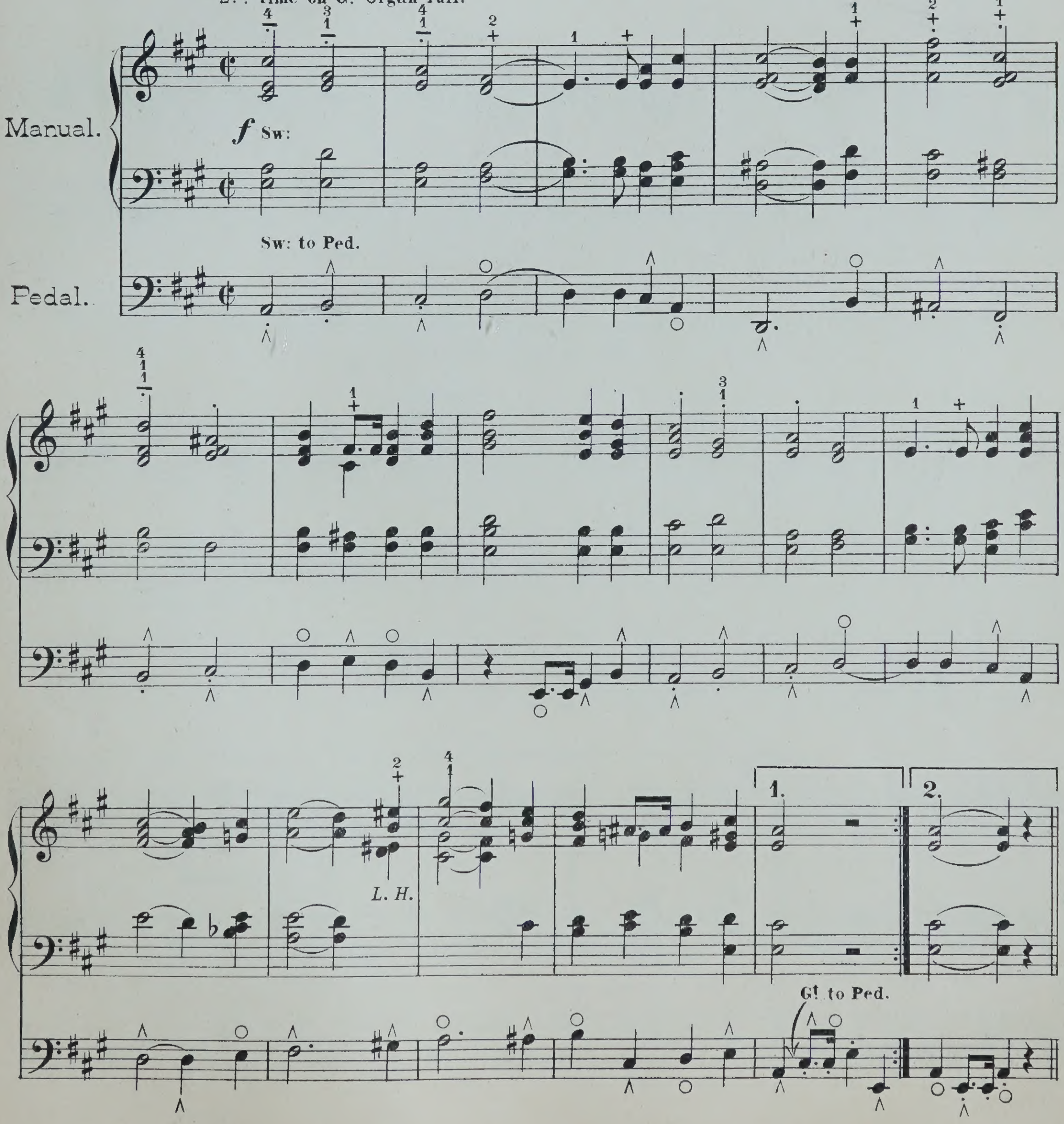
Marcia di Chiesa.

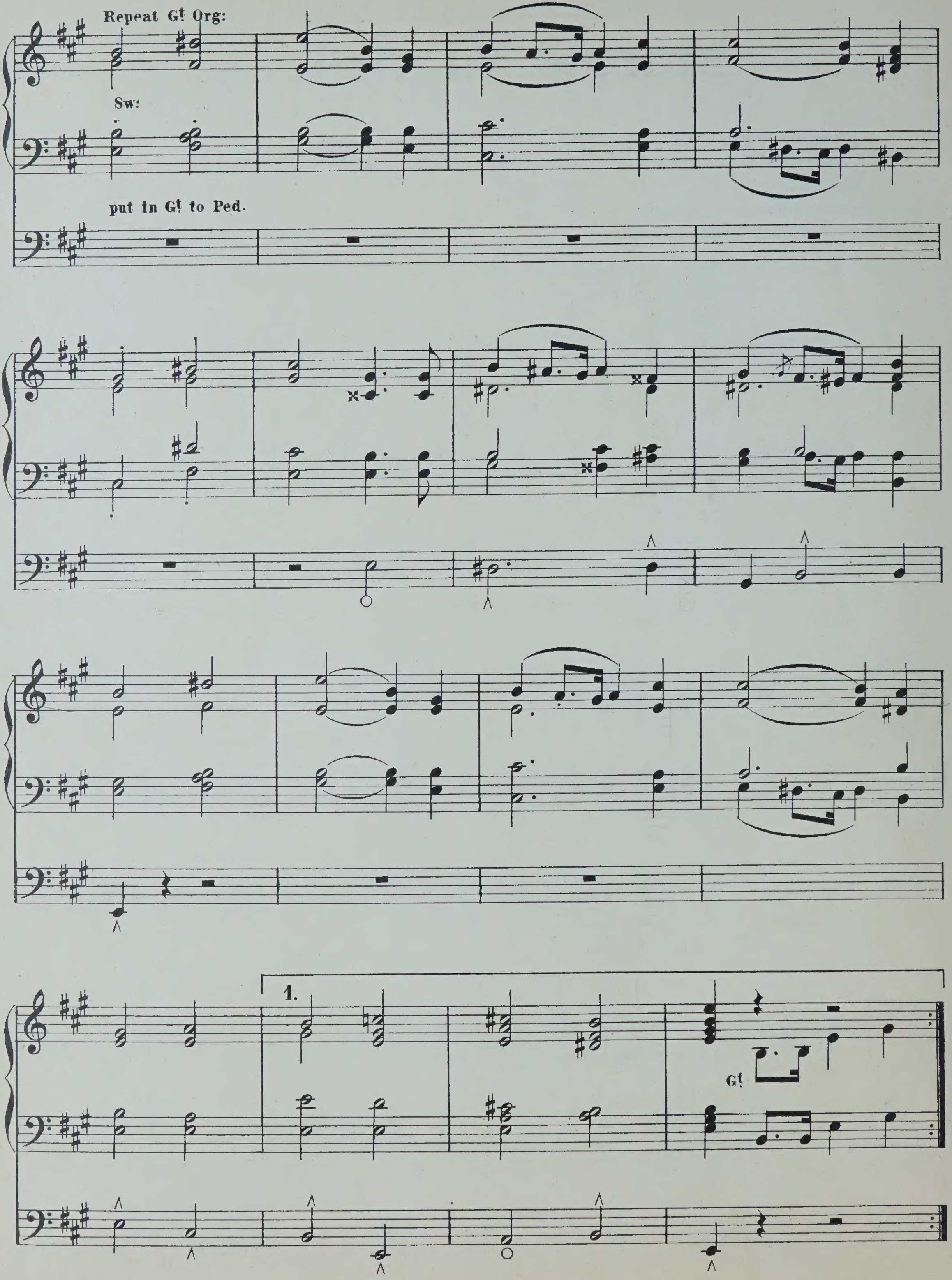
Prepare Organ:–
Great Full
Swell Full (closed)
Choir Clarinet (with swell coupled.)
Ped 16 & 18 ft (with swell coupled.)

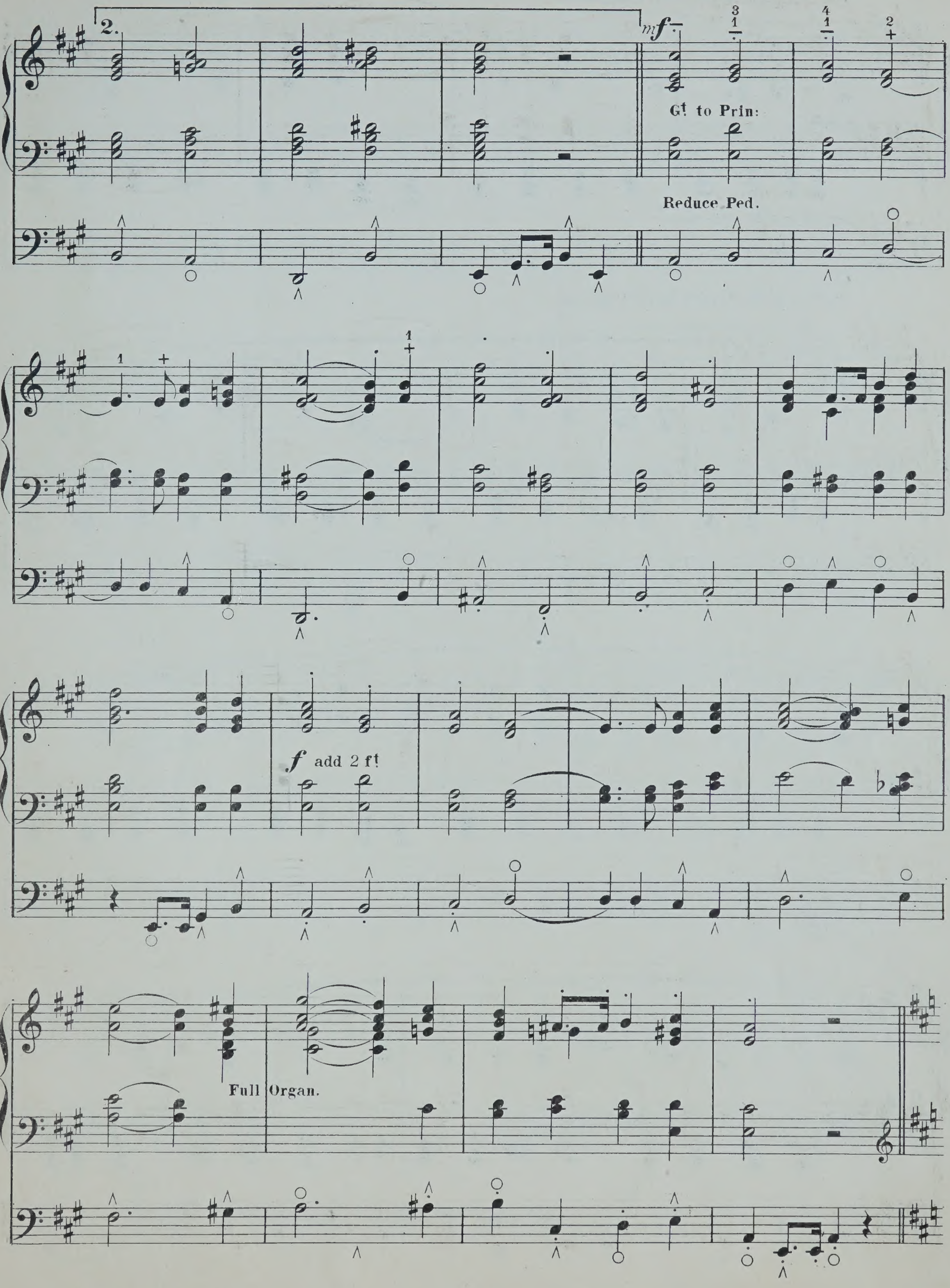
GORDON SAUNDERS.
Mus: Doc: Oxon:

Allegro pomposo.

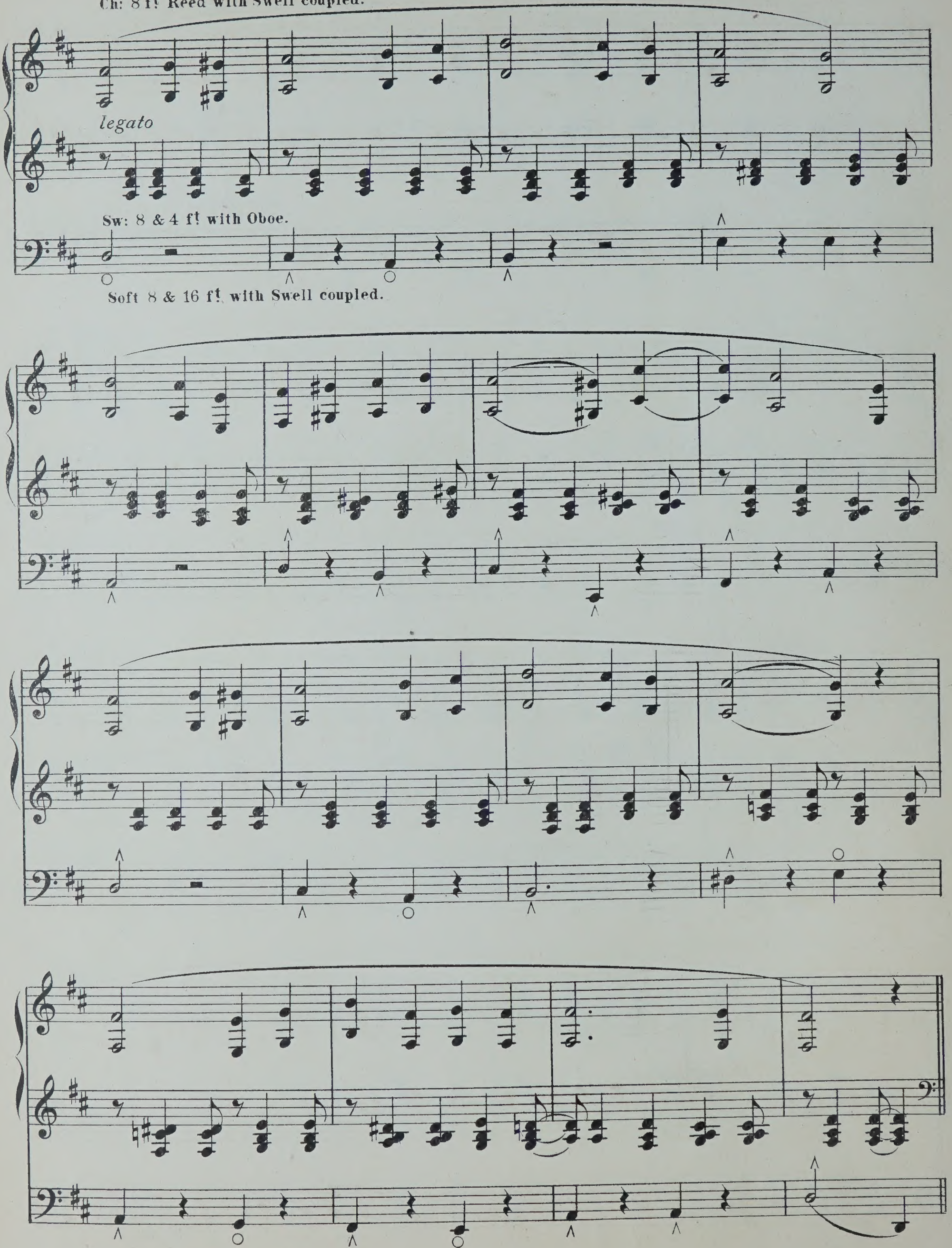
2nd time on Gt Organ full.

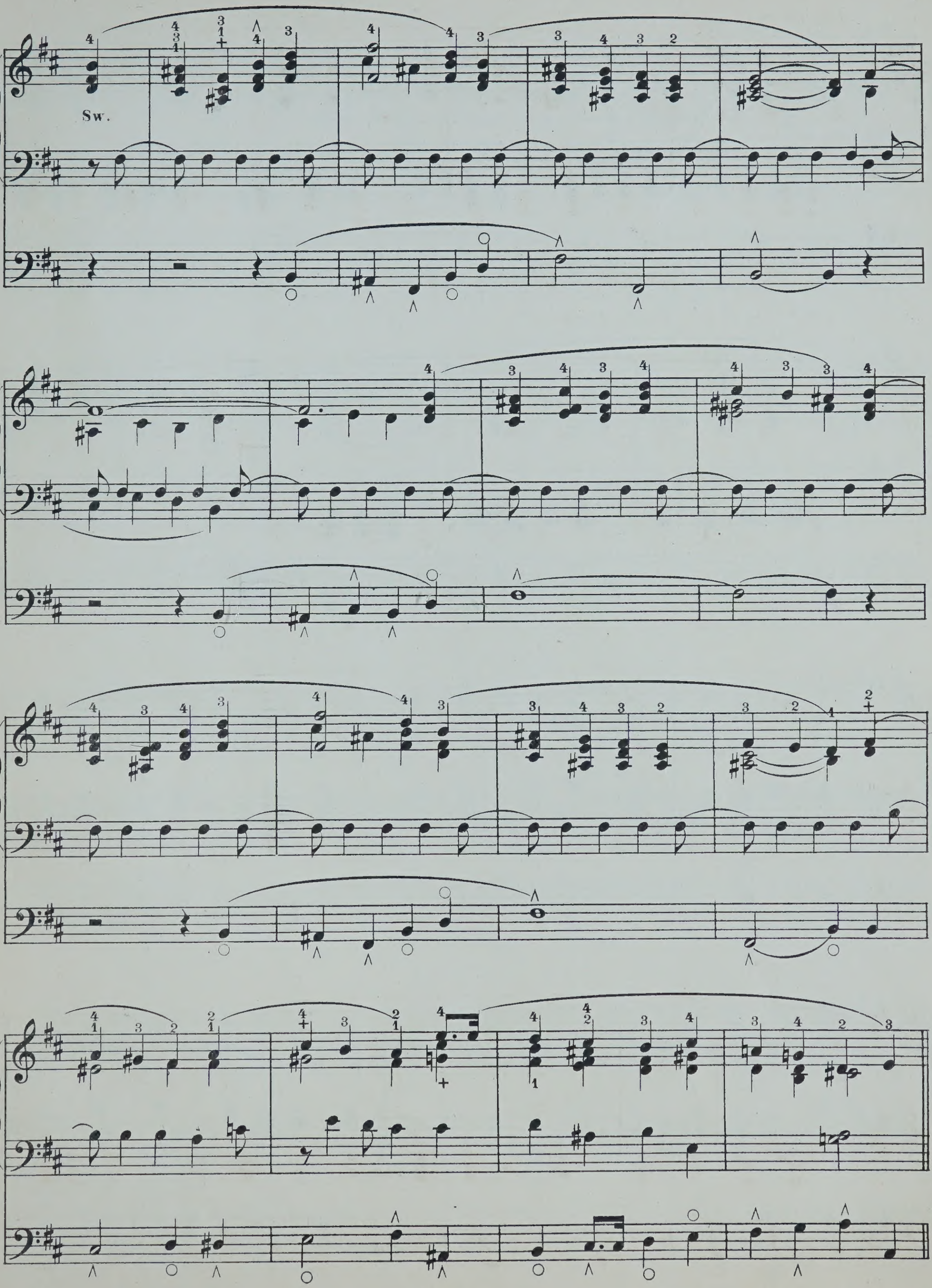

Manual.
f Sw:
Sw: to Ped.
Pedal.
L. H.
1.
2.
Gt to Ped.

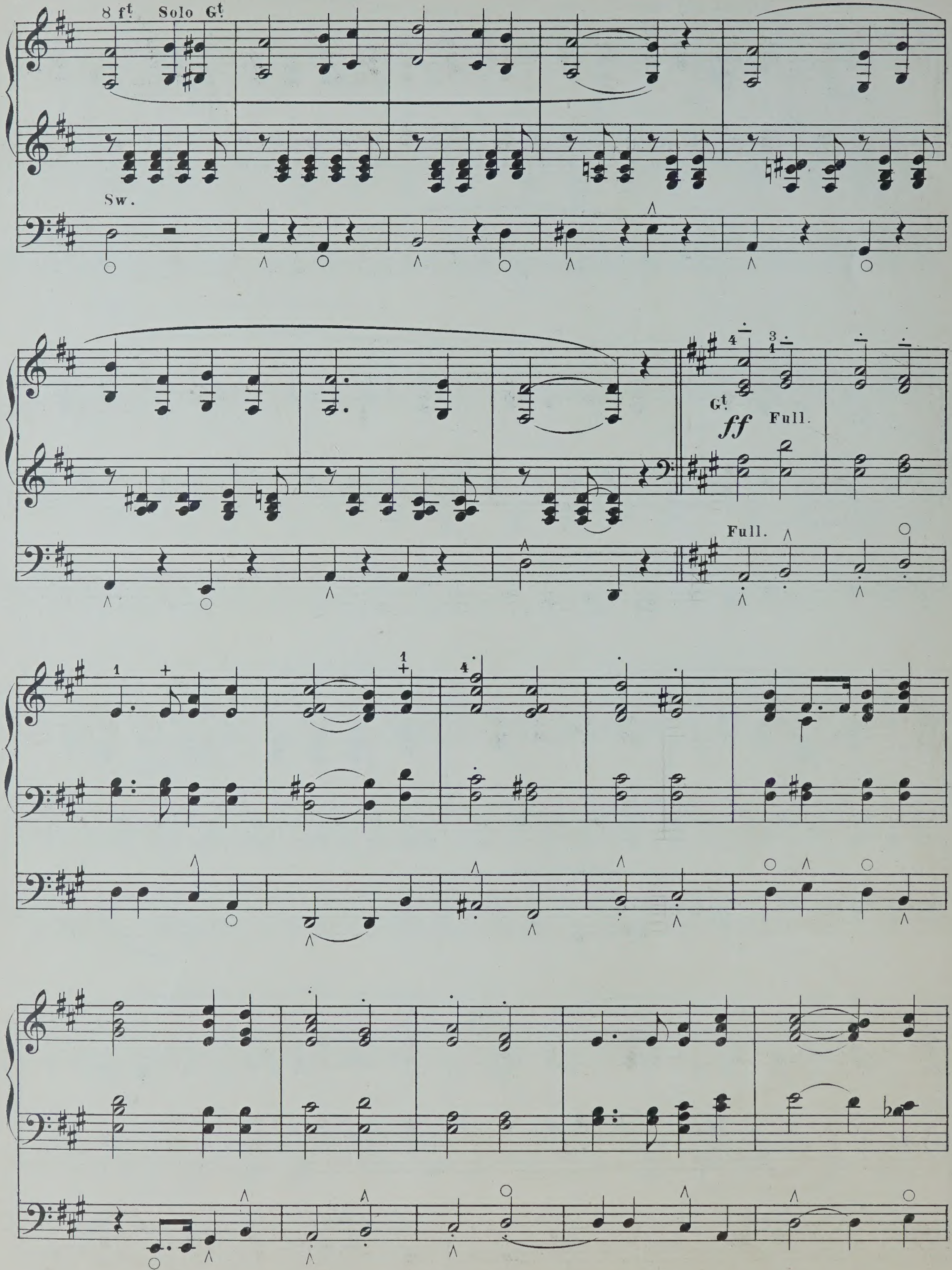

Repeat Gt. Org:
Sw:
put in Gt. to Ped.
1.
Gt.

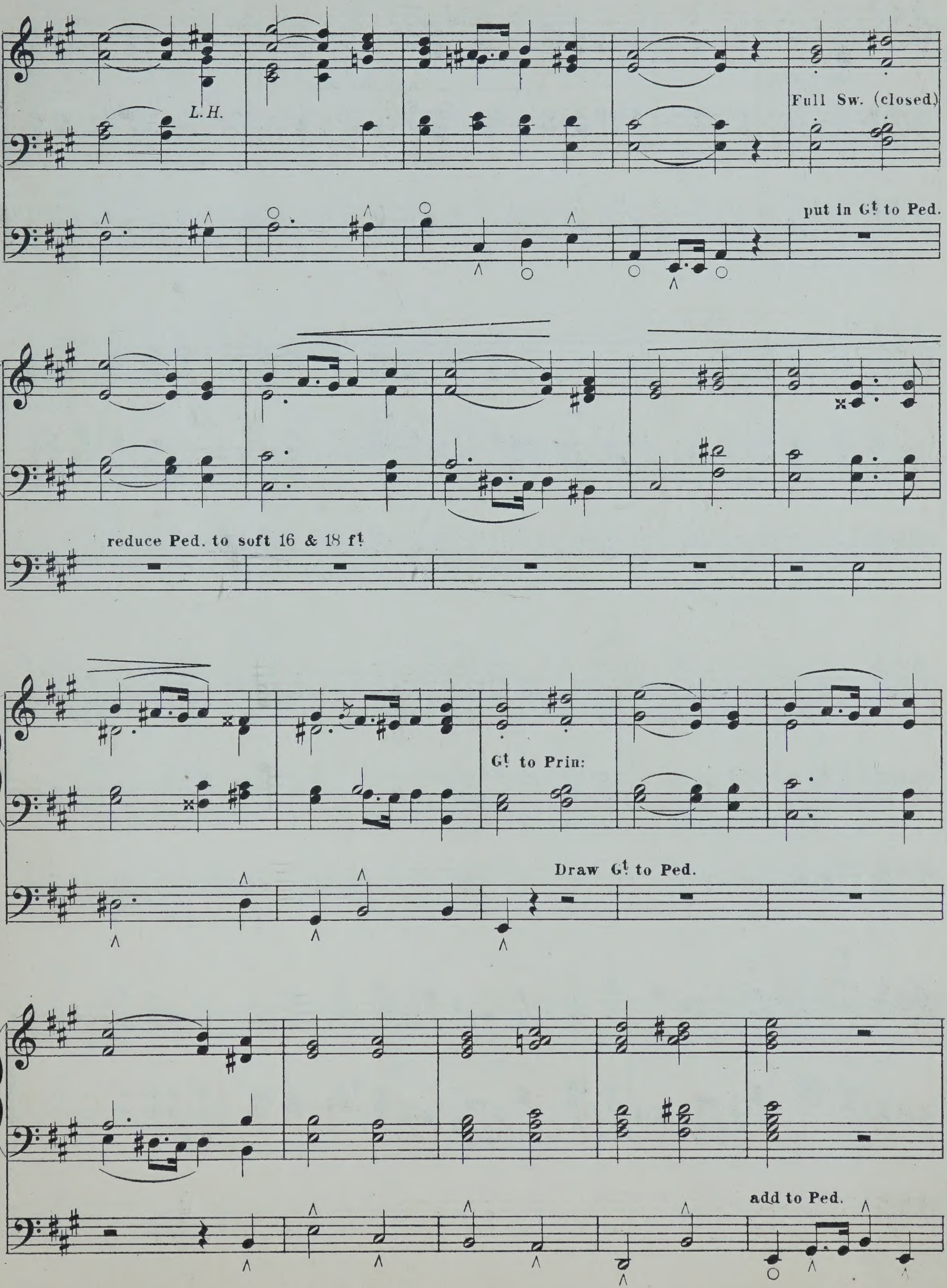

2.
mf
Gt to Prin:
Reduce Ped.
f add 2 ft
Full Organ.

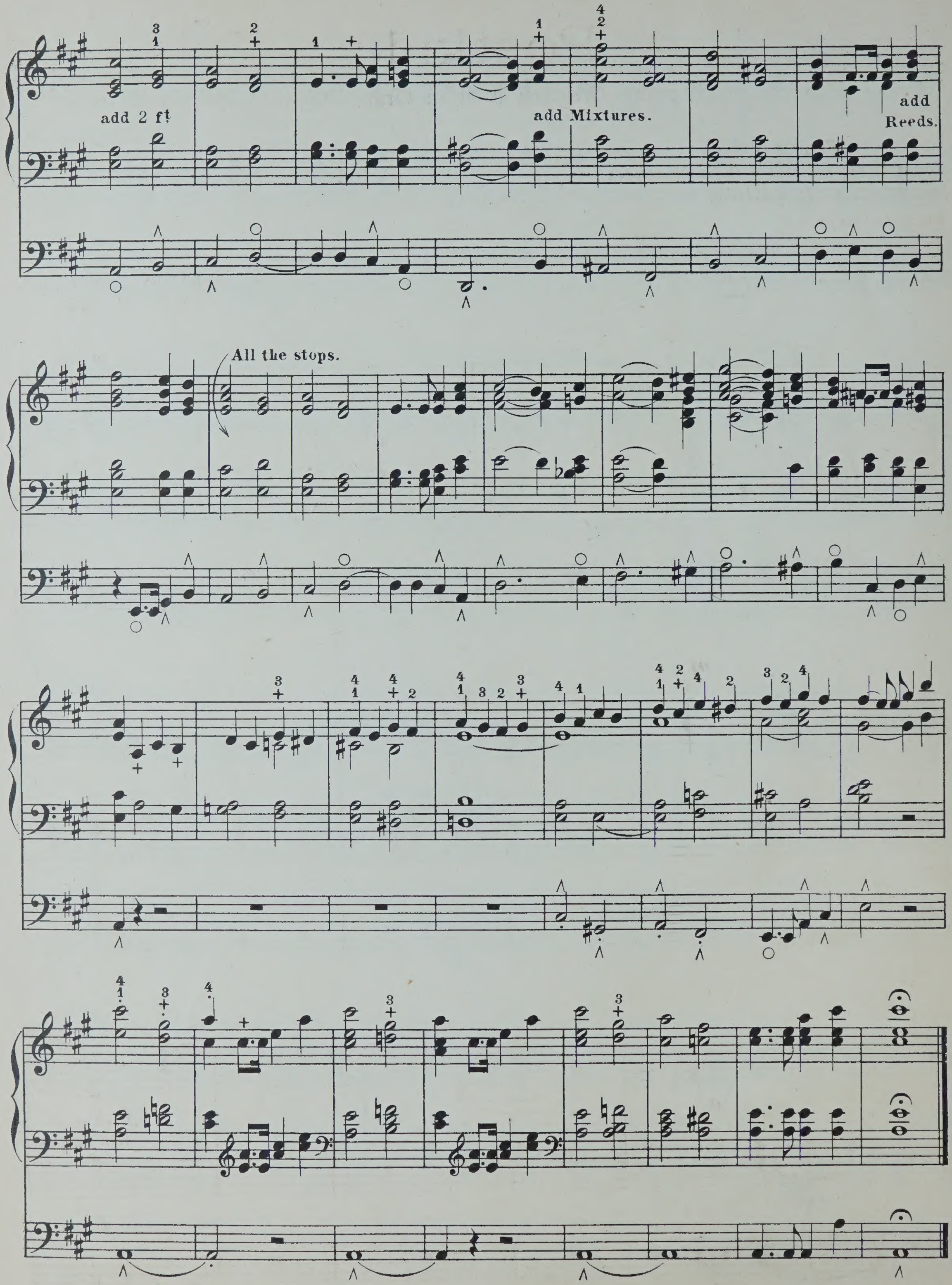
Ch: 8 ft. Reed with Swell coupled.


legato
Sw: 8 & 4 ft. with Oboe.
Soft 8 & 16 ft. with Swell coupled.


Sw.


8 ft. Solo Gt.
Sw.
Gt.
ff
Full.
Full.


L.H.
Full Sw. (closed)
put in Gt to Ped.
reduce Ped. to soft 16 & 18 ft
Gt to Prin:
Draw Gt to Ped.
add to Ped.


add 2 ft
add Mixtures.
add Reeds.
All the stops.

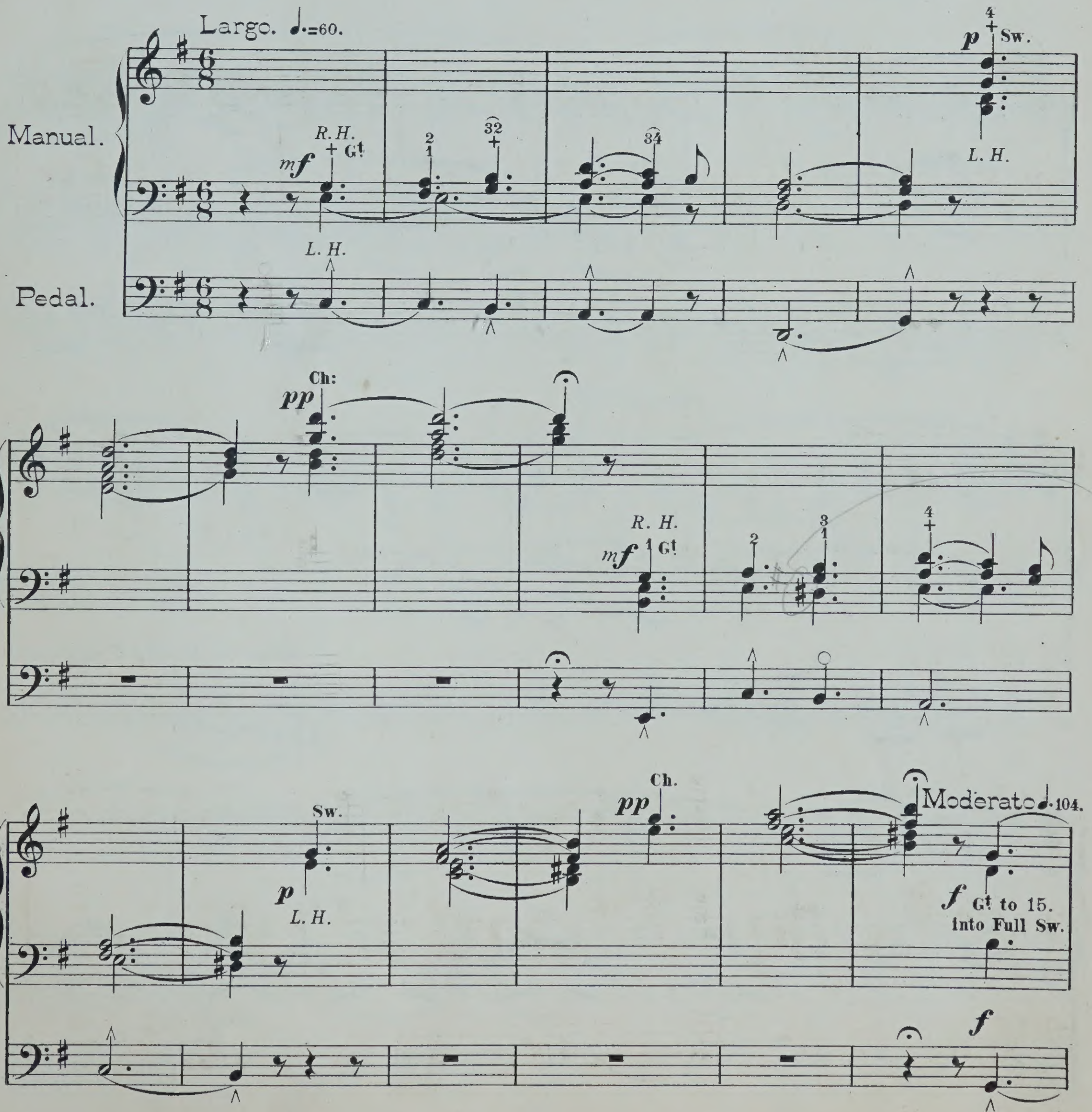
Postlude.

(for the Conclusion of an Organ Recital.)

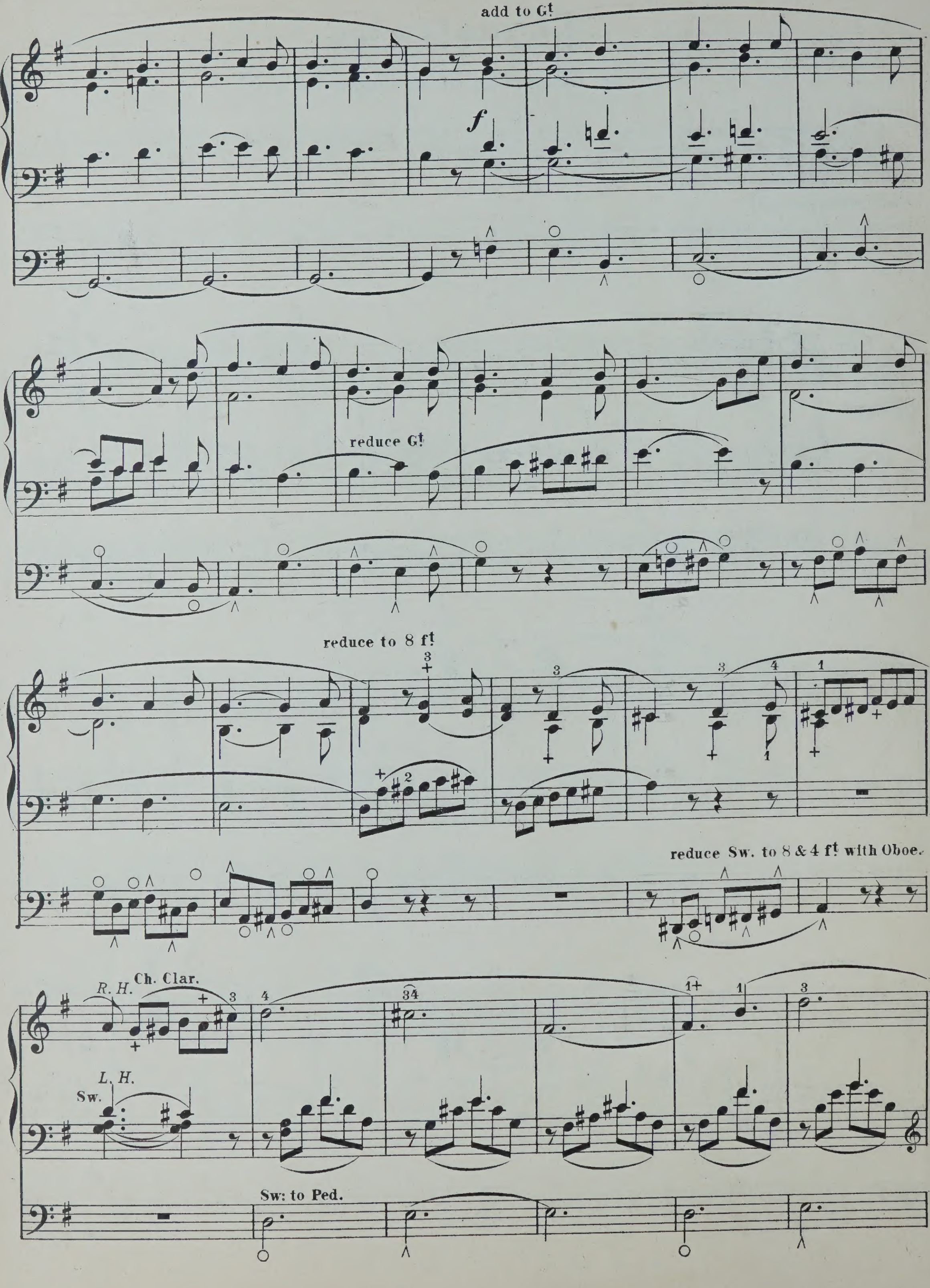
Prepare Organ.

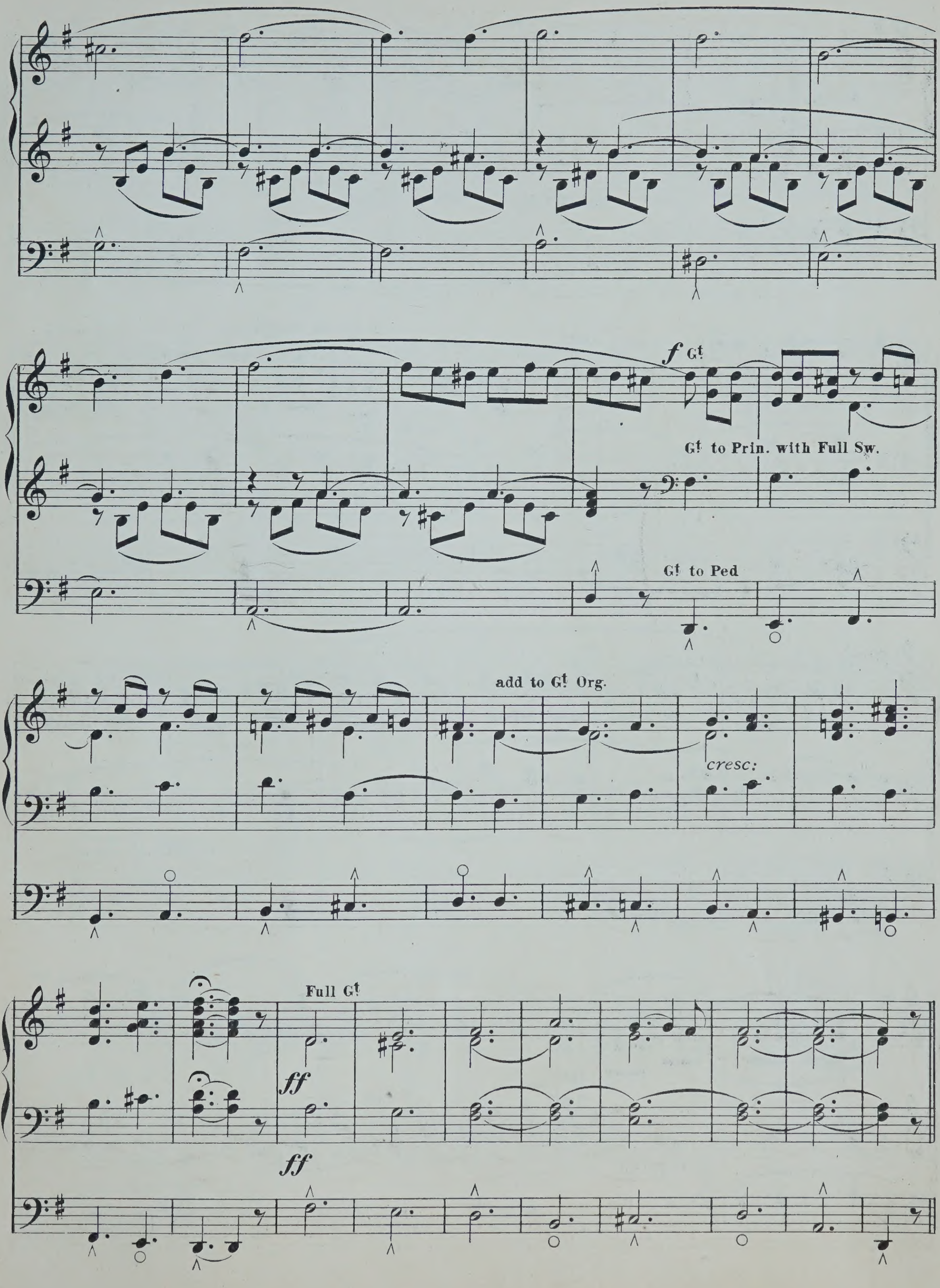
Great Diapasons 8 ft with Swell coupled.
Swell. 8 & 4 feet with Oboe.
Choir Dulciana 8 ft
Pedal 16 & 8 feet with Great coupled.

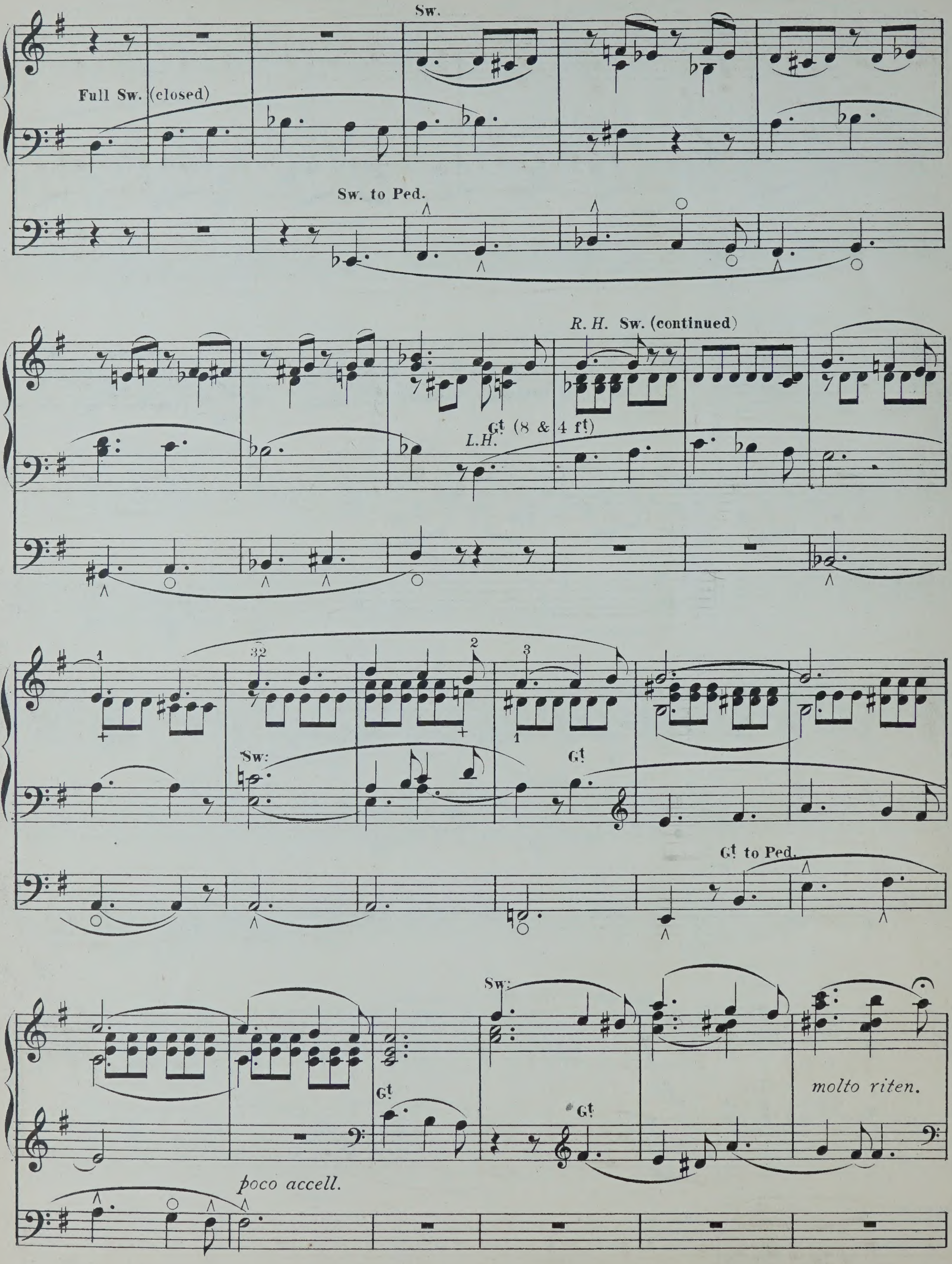
GORDON SAUNDERS.
Mus: Doc: Oxon:

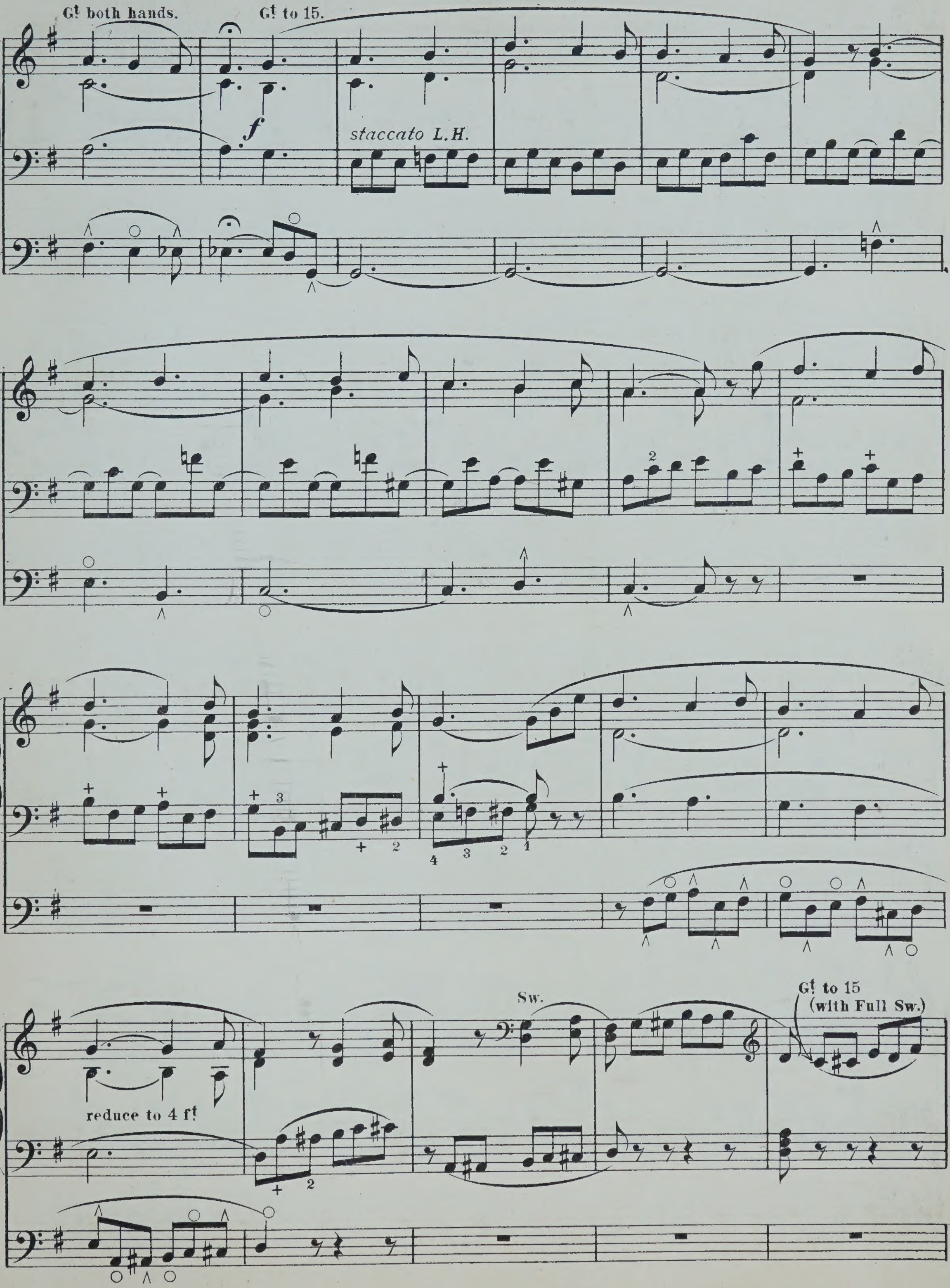

Largo. ♩.=60.
Manual.
Pedal.
mf
R.H.
Gt
L.H.
p
Sw.
pp
Ch:
Ch.
Moderato ♩.104.
f
Gt to 15.
into Full Sw.

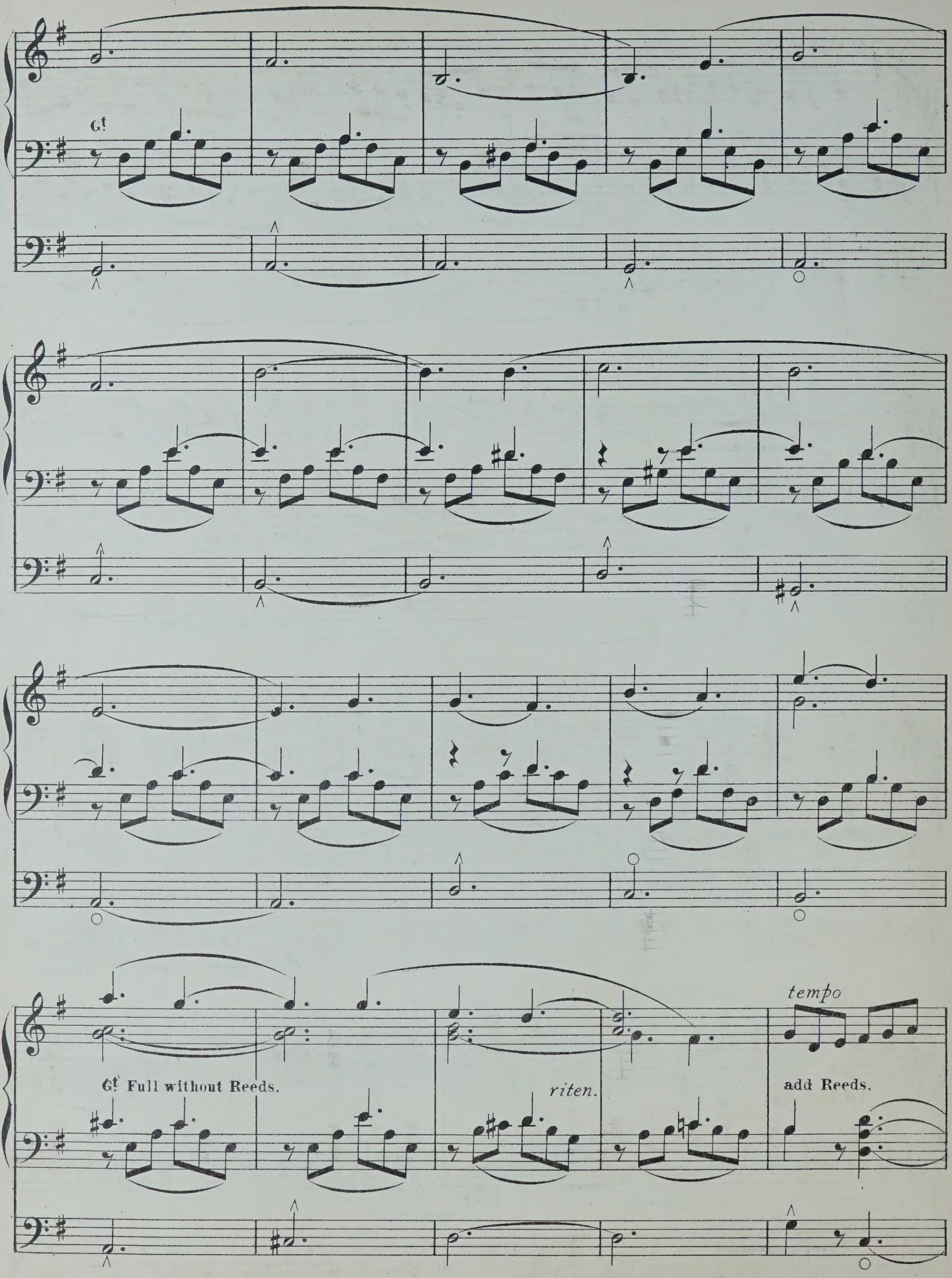
add to Gt

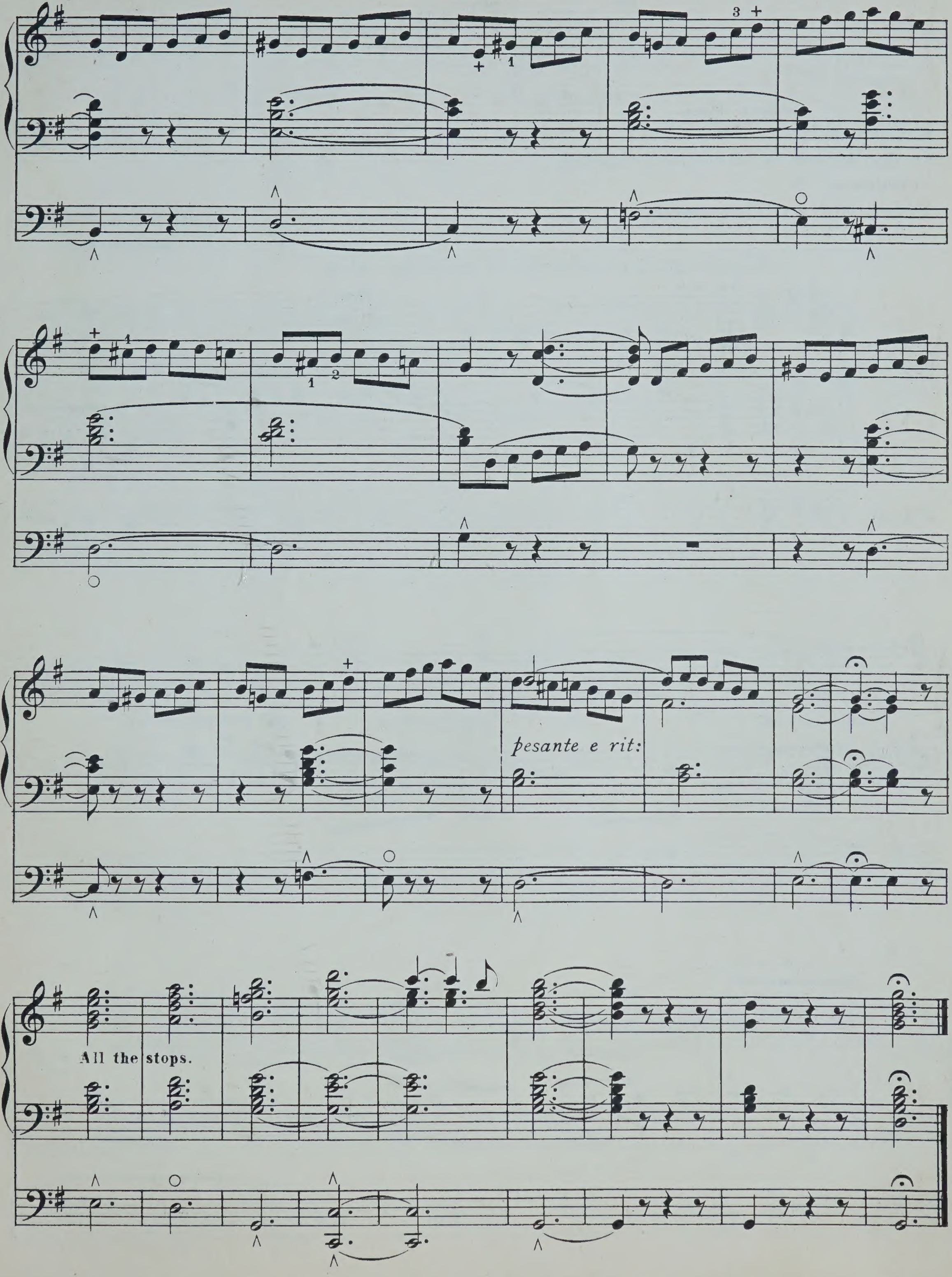

f
reduce Gt
reduce to 8 ft
reduce Sw. to 8 & 4 ft with Oboe.
R. H.
Ch. Clar.
L. H.
Sw.
Sw: to Ped.


f Gt
Gt to Prin. with Full Sw.
Gt to Ped
add to Gt Org.
cresc:
Full Gt
ff
ff


Sw.
Full Sw. (closed)
Sw. to Ped.
R. H. Sw. (continued)
Gt (8 & 4 ft)
L.H.
Sw:
Gt
Gt to Ped.
Gt
Sw:
Gt
molto riten.
poco accell.


Gt both hands.
Gt to 15.
f
staccato L.H.
reduce to 4 ft
Sw.
Gt to 15
(with Full Sw.)


Gt
Gt Full without Reeds.
riten.
tempo
add Reeds.


pesante e rit:
All the stops.

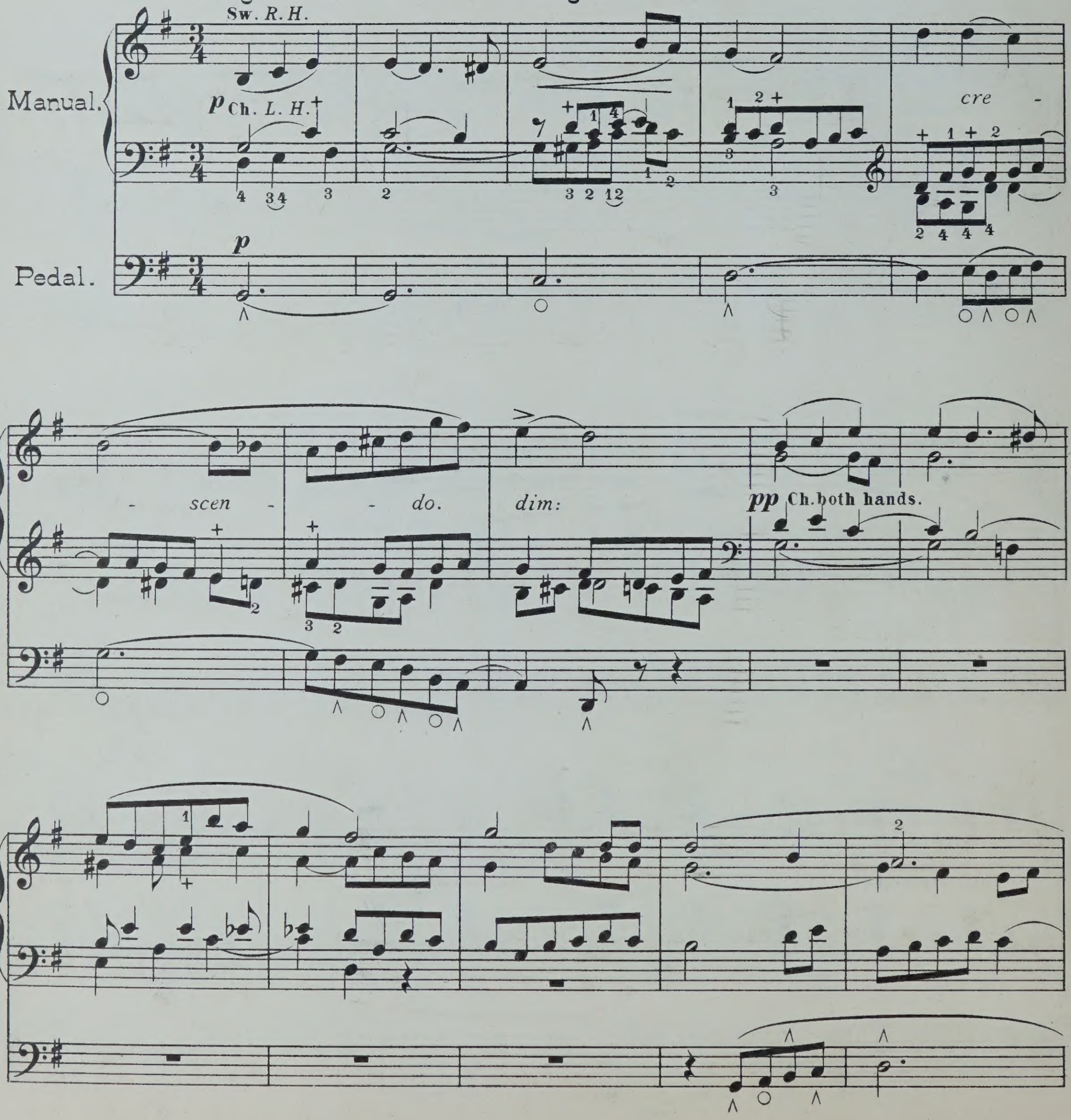
Ave Maria.

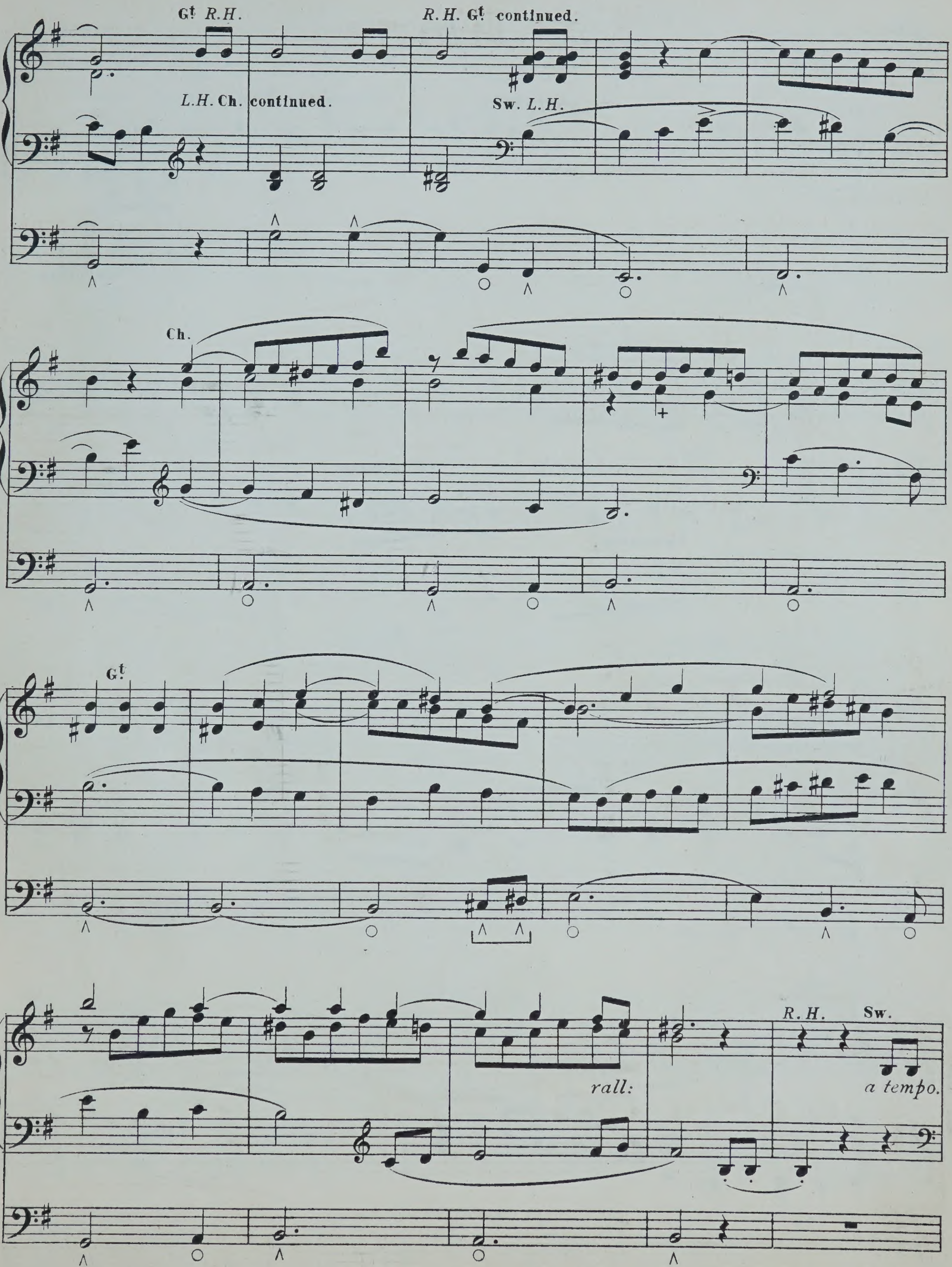
Prepare Organ.

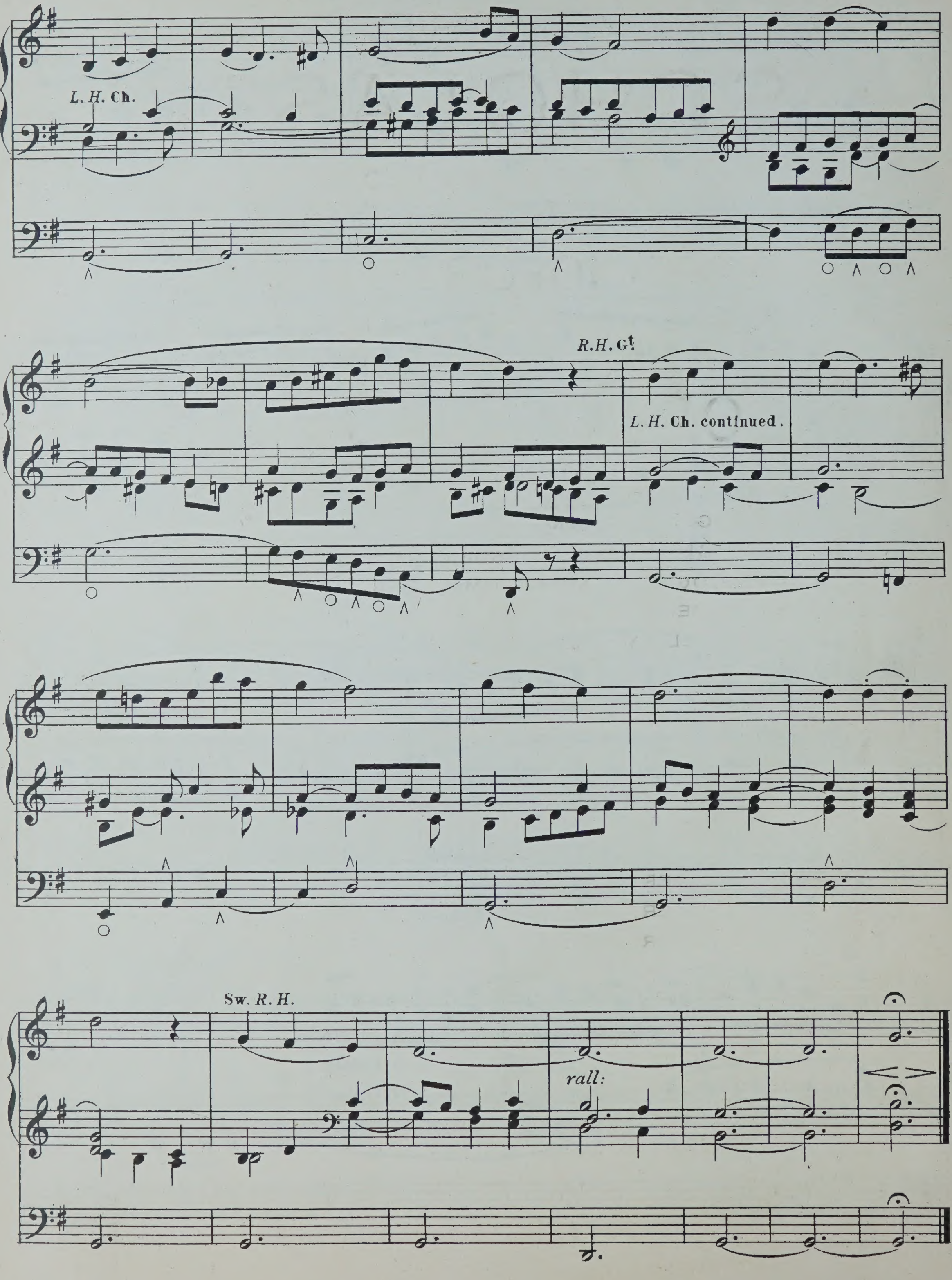
G! Clarabella 8 f!
Sw. Vox Humana (or 8 f! Reed with Tremulant.)
Ch. Dulciana 8 f!
Ped. Soft 16 f! with Choir coupled.

GORDON SAUNDERS.
Mus: Doc: Oxon:

Adagio molto sostenuto e religioso. ♩=44.


Sw. R.H.
Manual.
p Ch. L. H.
cre
p
Pedal.
scen
do.
dim:
pp Ch. both hands.

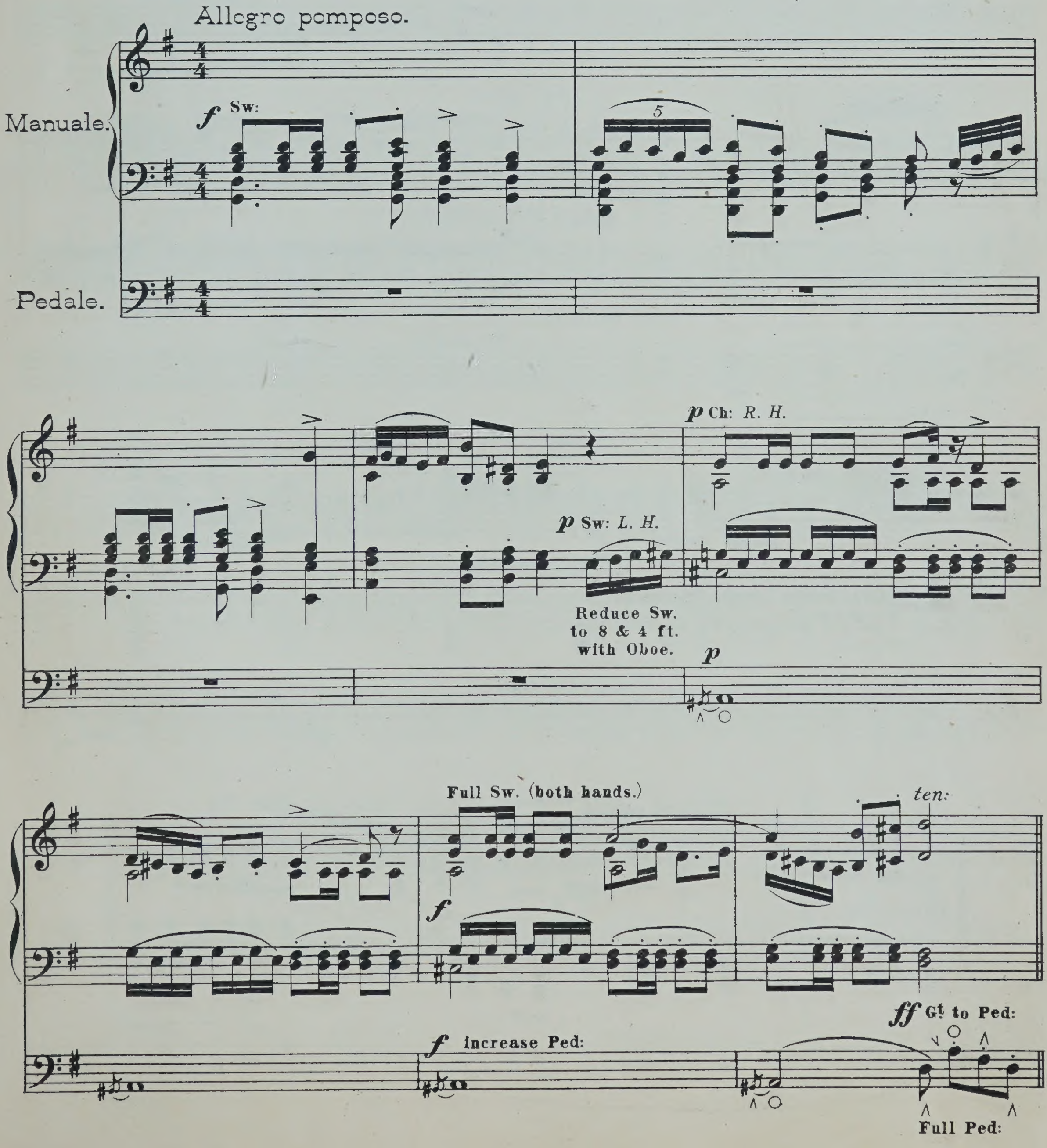

Gt R.H.
R.H. Gt continued.
L.H. Ch. continued.
Sw. L.H.
Ch.
Gt
rall:
R.H.
Sw.
a tempo.

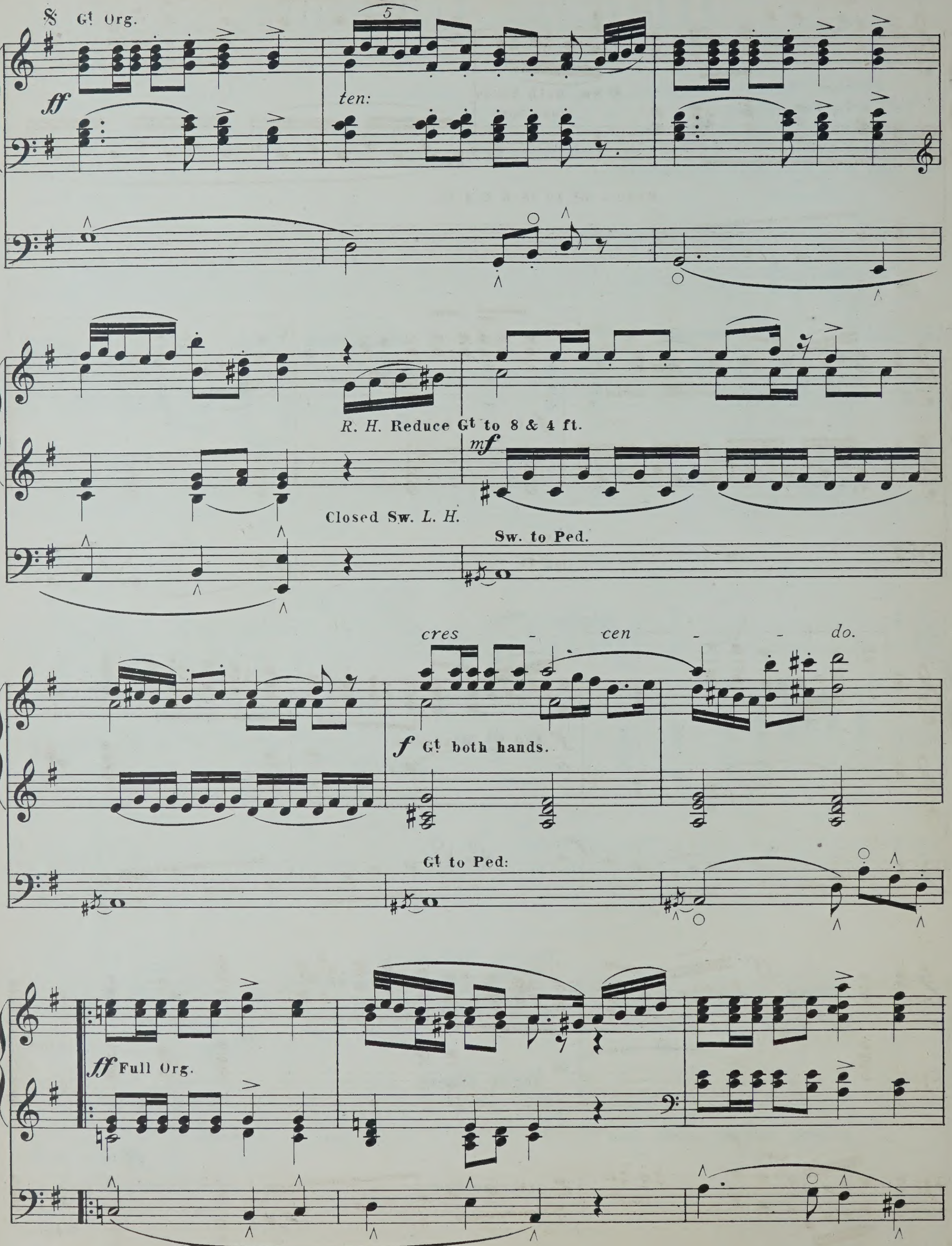

L. H. Ch.
R.H. Gt.
L. H. Ch. continued.
Sw. R. H.
rall:

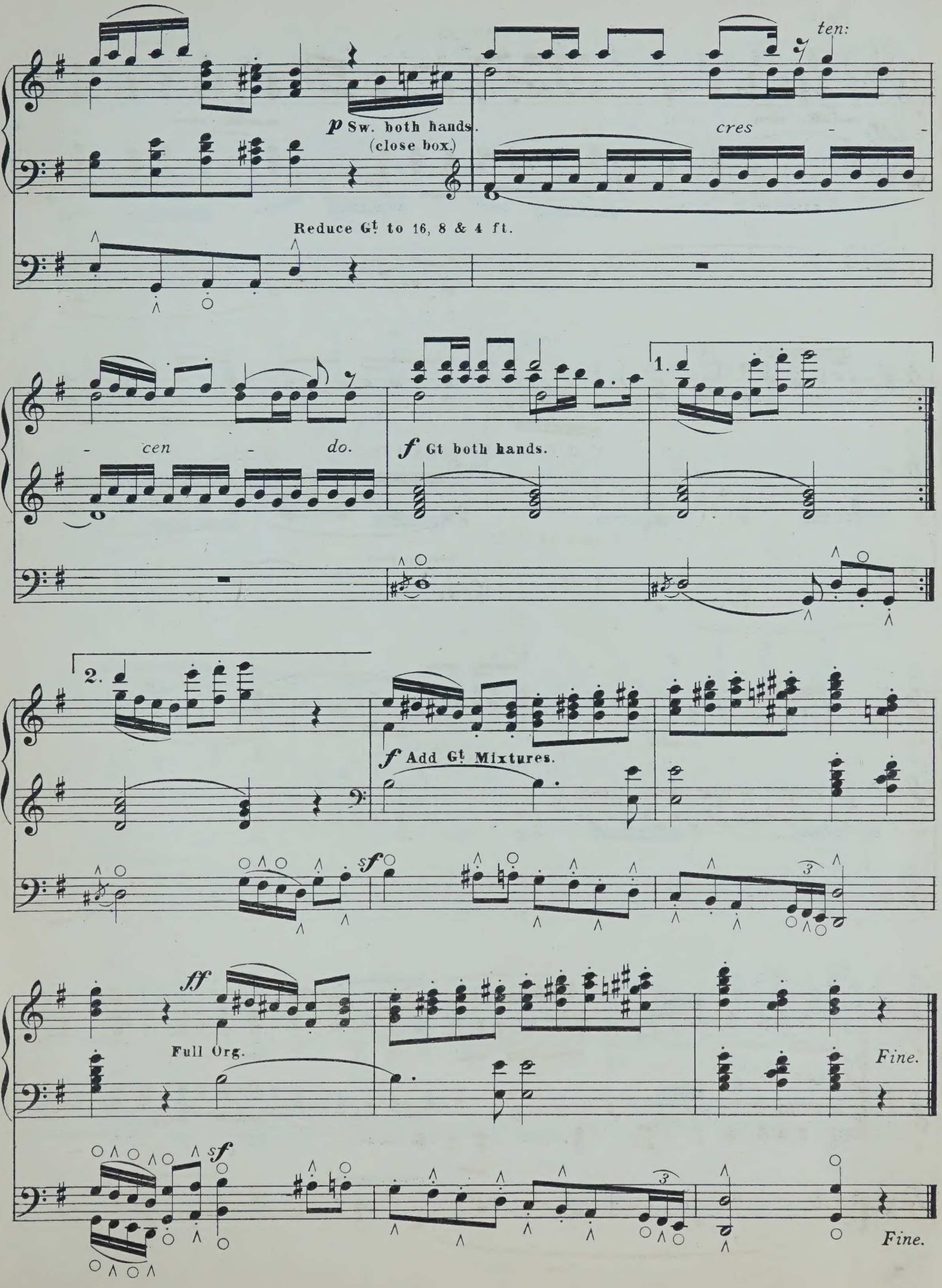
Marche Militaire.

Prepare Organ:–
Gt Full with Sw. coupled.
Sw: Reeds 16, 8 & 4 ft. (or Full Sw.)
Ch: Lieblich Gedact; 4 ft: Fl. and Clar. with Sw. coupled.
Ped: Soft 16 & 8 ft: with Sw: coupled.

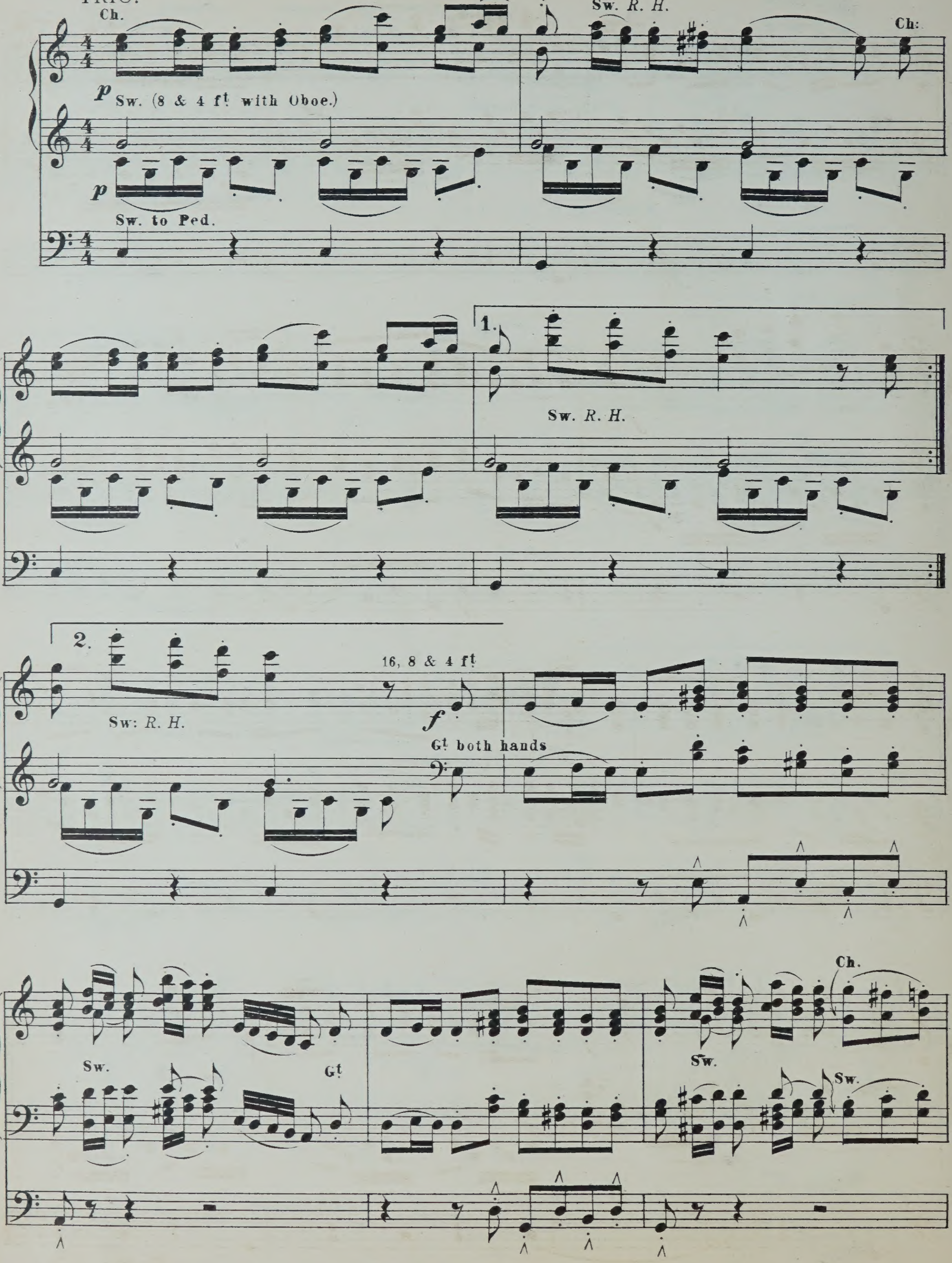
F. SCHUBERT.
Op: 51, No. 2.

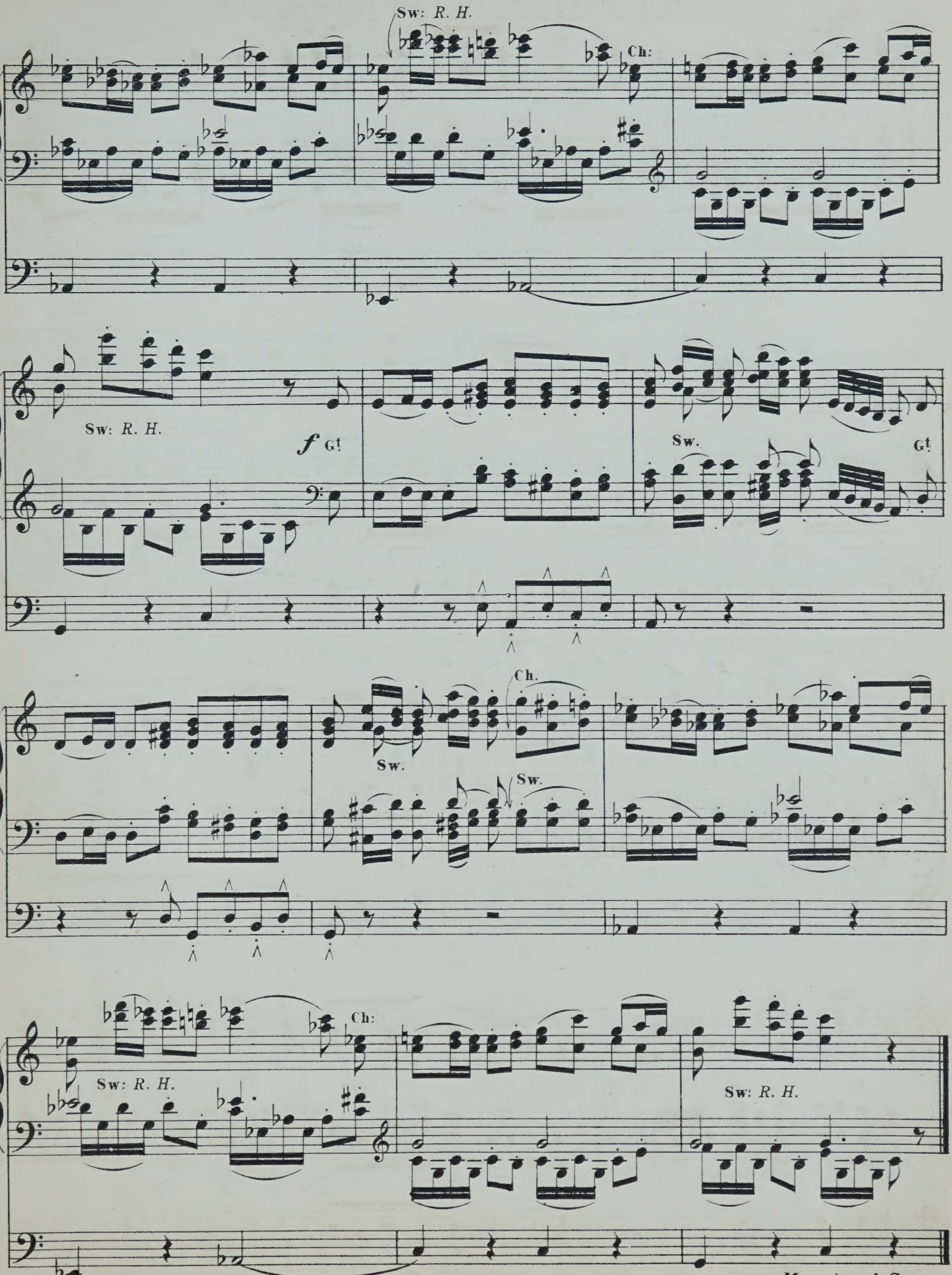

Allegro pomposo.
Manuale.
Pedale.
f Sw:
5
p Sw: L. H.
Reduce Sw. to 8 & 4 ft. with Oboe.
p Ch: R. H.
p
Full Sw. (both hands.)
ten:
f
f increase Ped:
ff Gt to Ped:
Full Ped:


Gt. Org.
ff
5
ten:
R. H. Reduce Gt to 8 & 4 ft.
mf
Closed Sw. L. H.
Sw. to Ped.
cres - cen - - do.
f Gt. both hands.
Gt. to Ped:
ff Full Org.


ten:
p Sw. both hands.
(close box.)
cres
Reduce Gt. to 16, 8 & 4 ft.
cen
do.
f Gt both hands.
1.
2.
f Add Gt. Mixtures.
sf
3
ff
Full Org.
Fine.
Fine.

TRIO.


Ch.
Sw. R. H.
Ch:
p
Sw. (8 & 4 ft. with Oboe.)
p
Sw. to Ped.
1.
Sw. R. H.
2.
Sw: R. H.
16, 8 & 4 ft.
f
Gt. both hands
Sw.
Gt.
Sw.
Sw.
Ch.

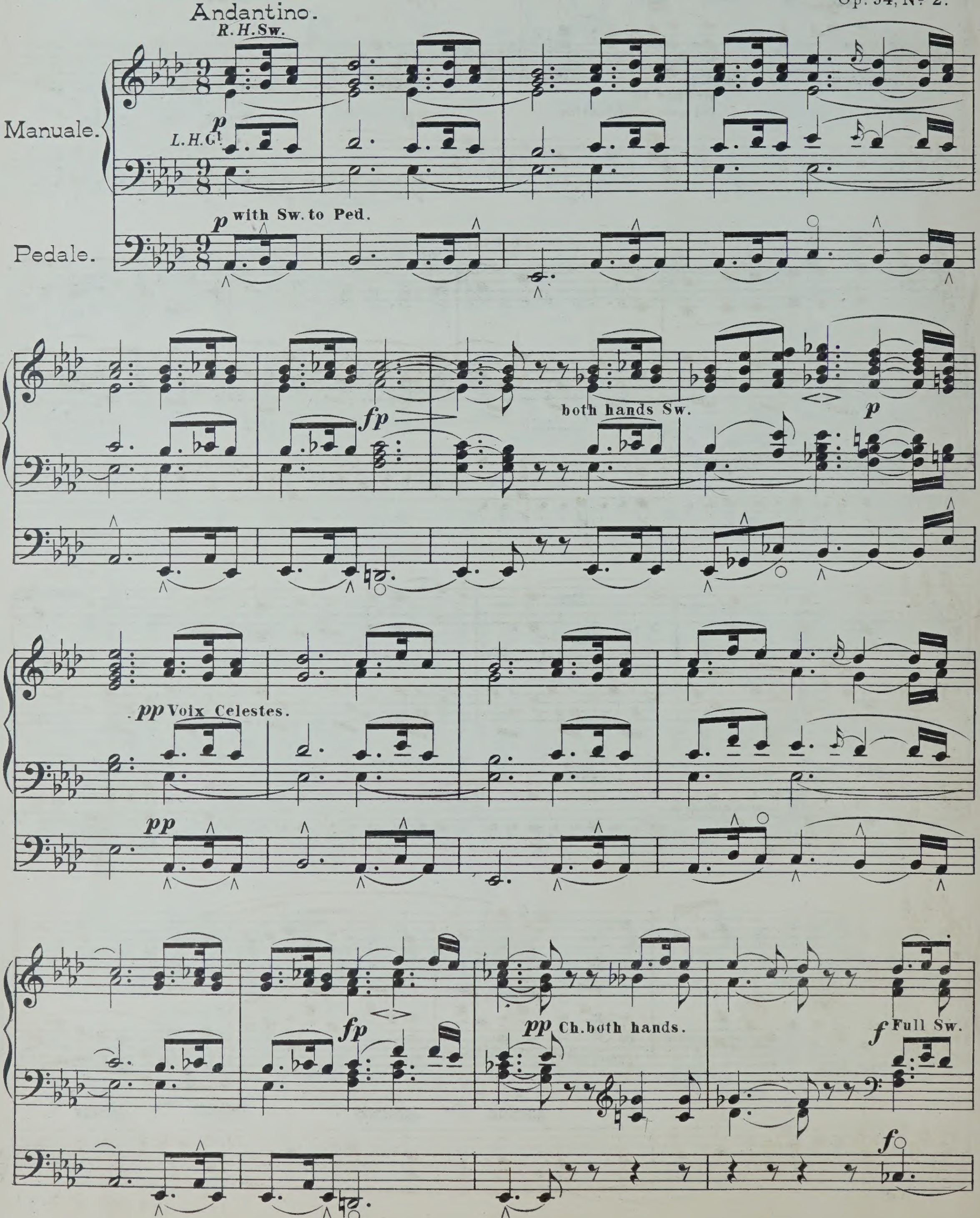

Sw: R. H.
Ch:
Sw: R. H.
f Gt
Sw.
Gt
Ch.
Sw.
Sw.
Sw: R. H.
Ch:
Sw: R. H.

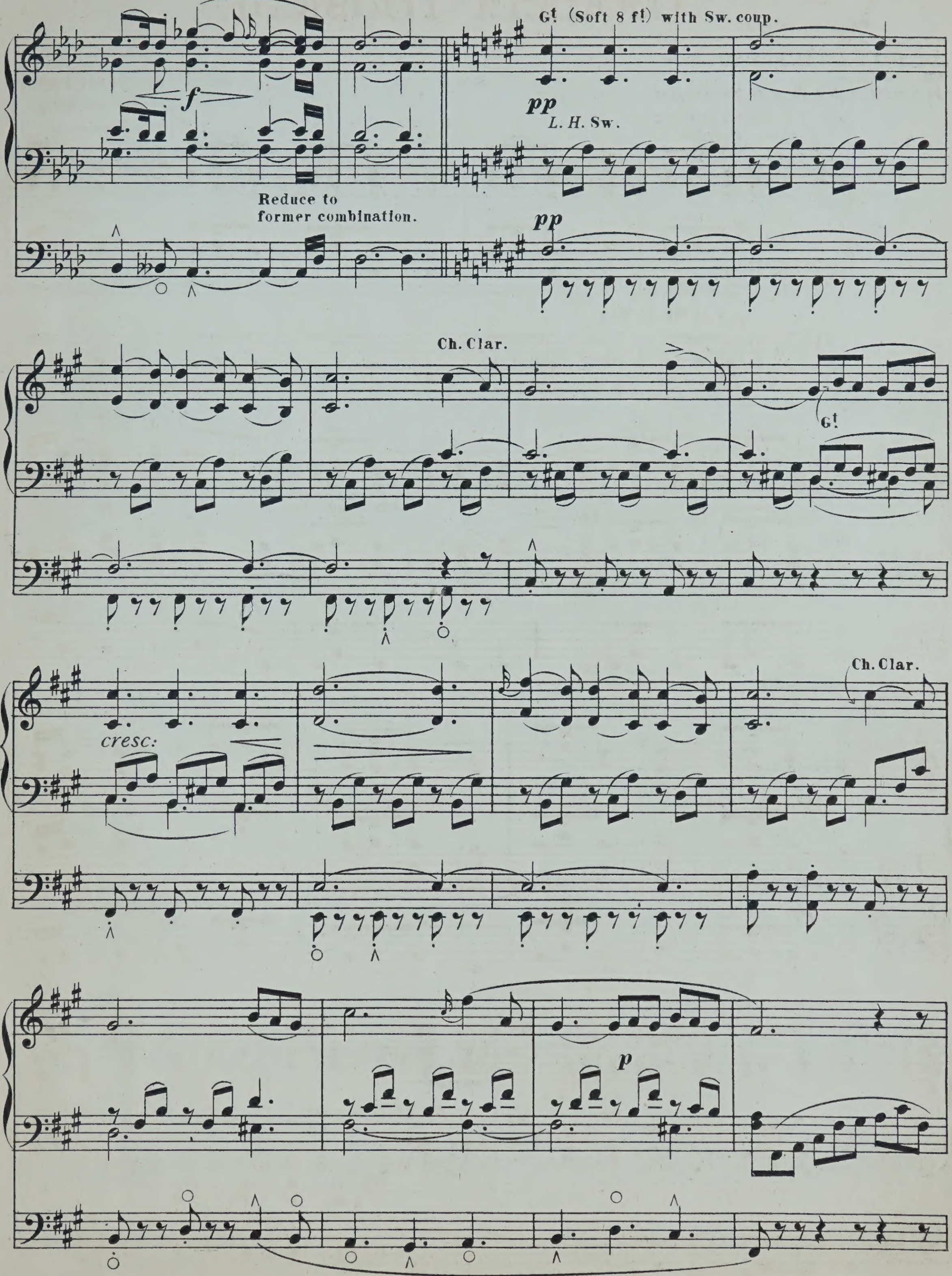
Marcia al Segno.

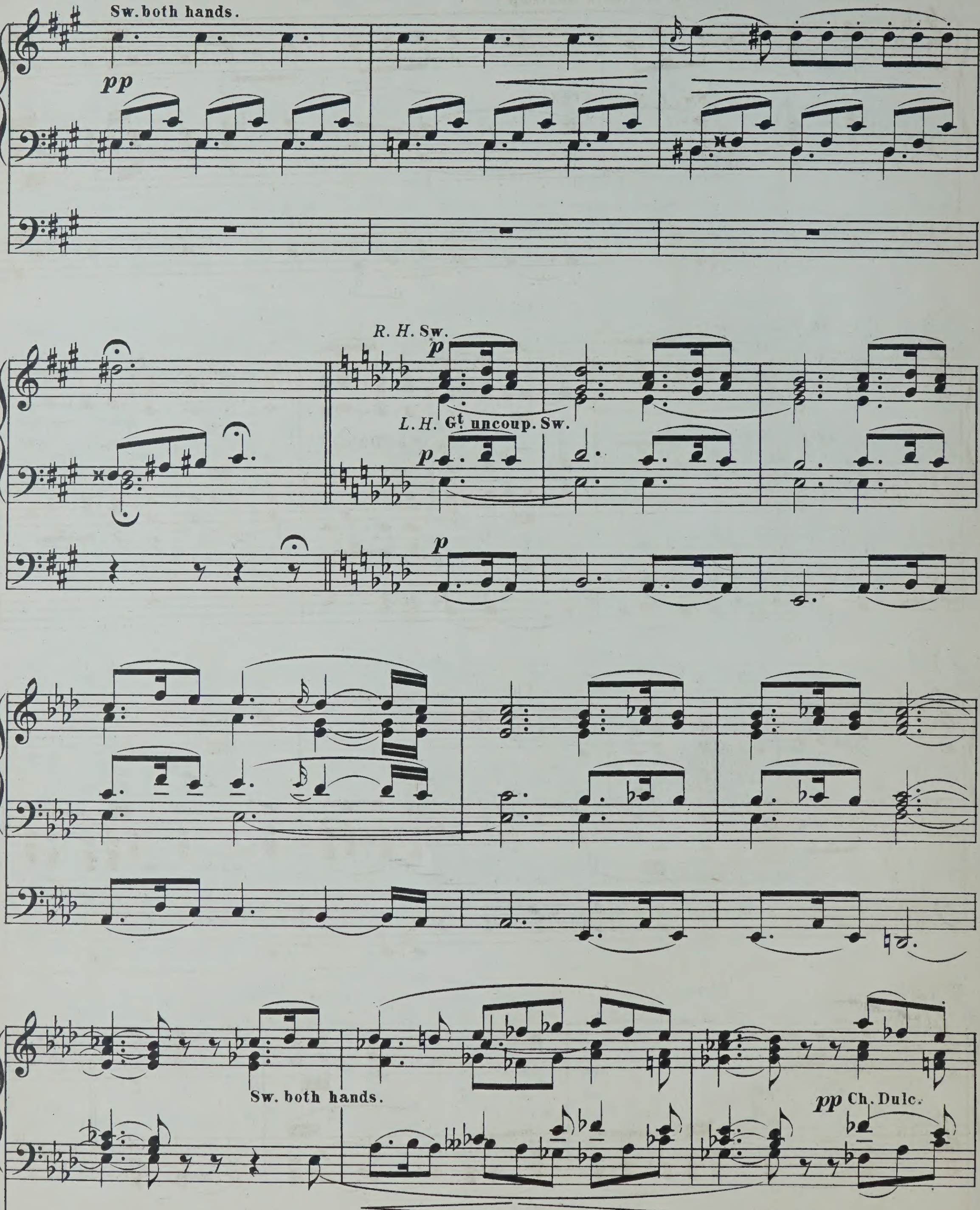
Moment Musical.

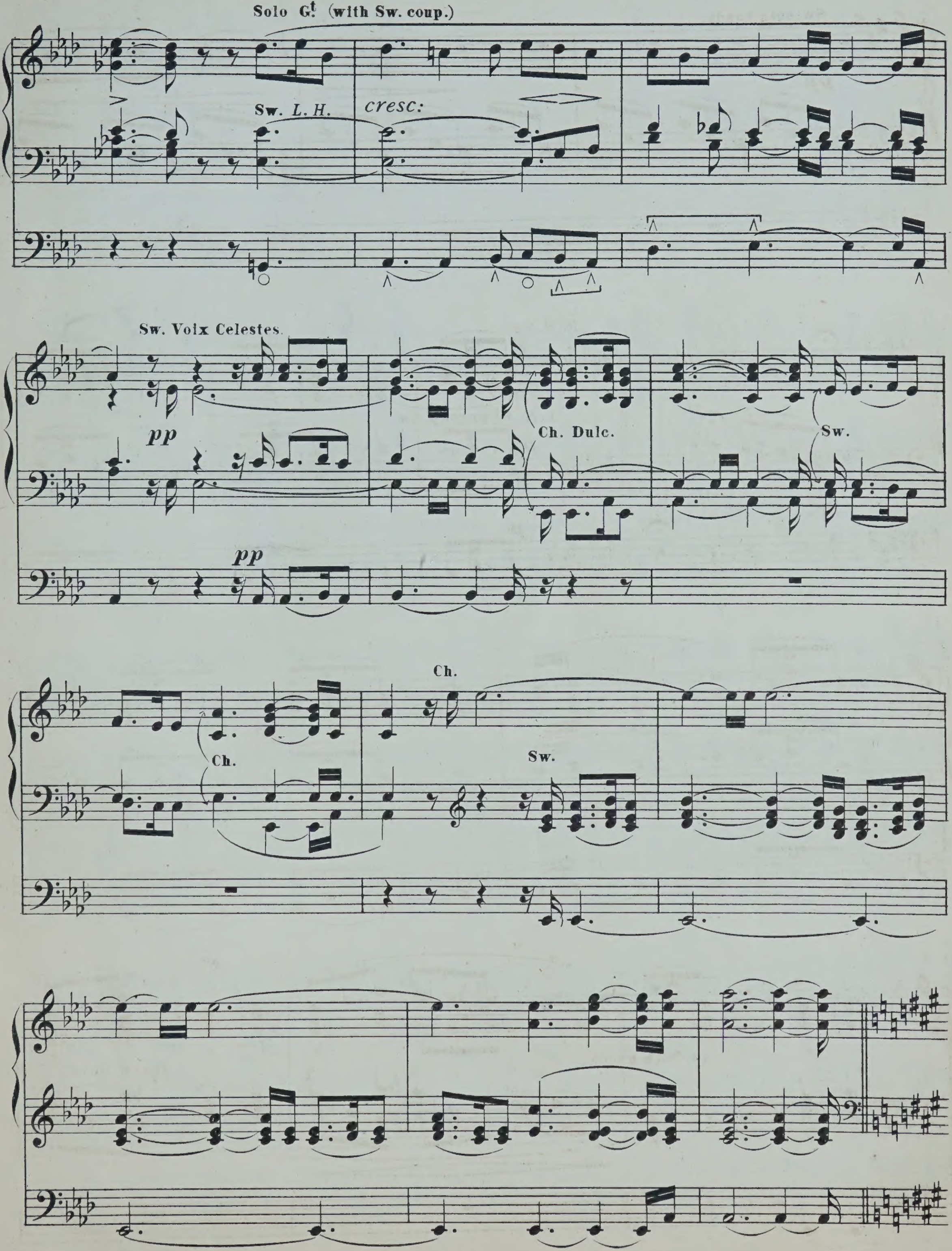
Prepare Organ.
Gt. Soft 8 ft.
Sw. Soft 8 & 4 ft. with Soft Reed.
Ch. Dulciana.
Ped. Soft 16 & 8 ft. with Sw. coupled.

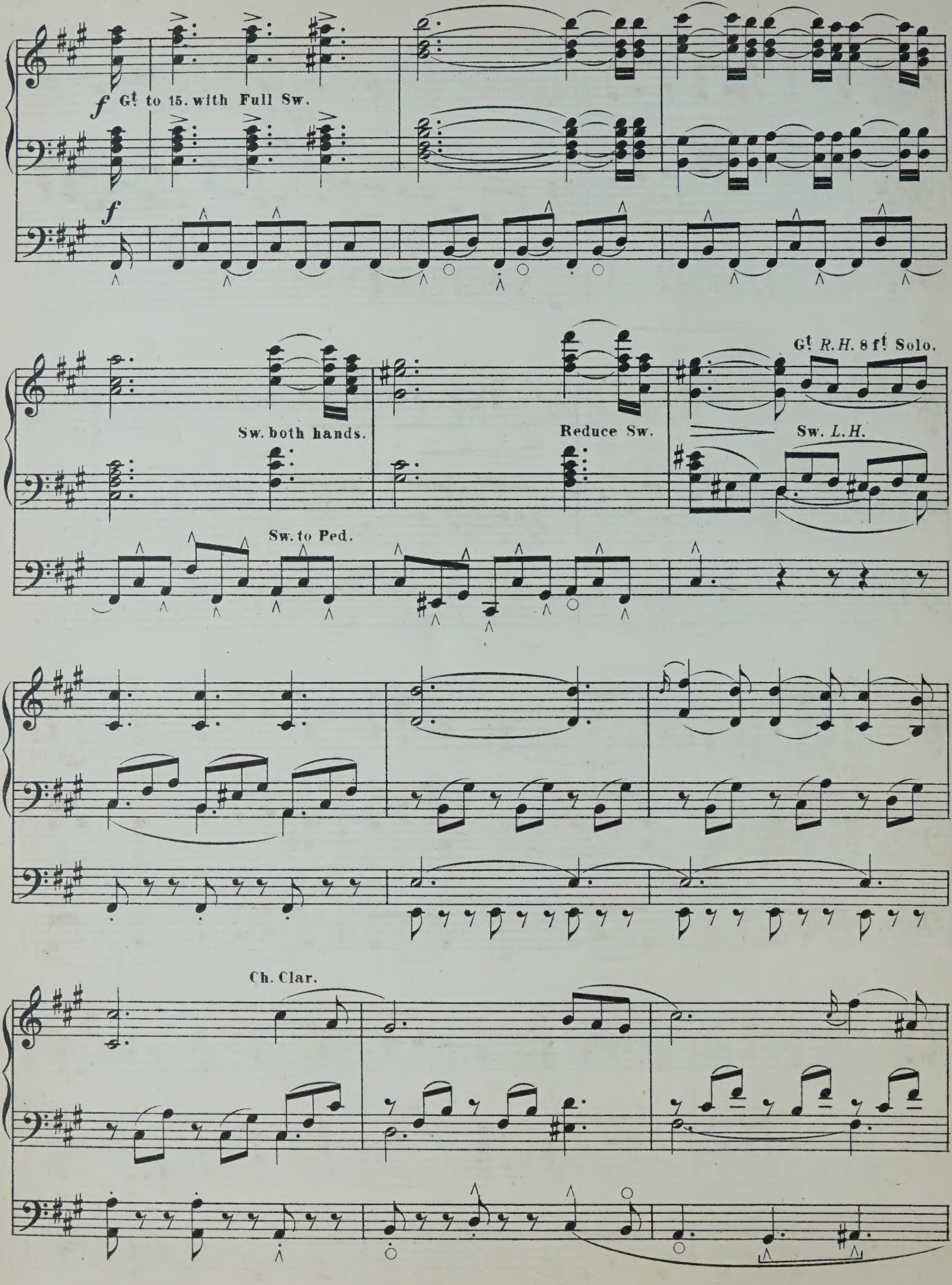
F. SCHUBERT.
Op. 94, No. 2.

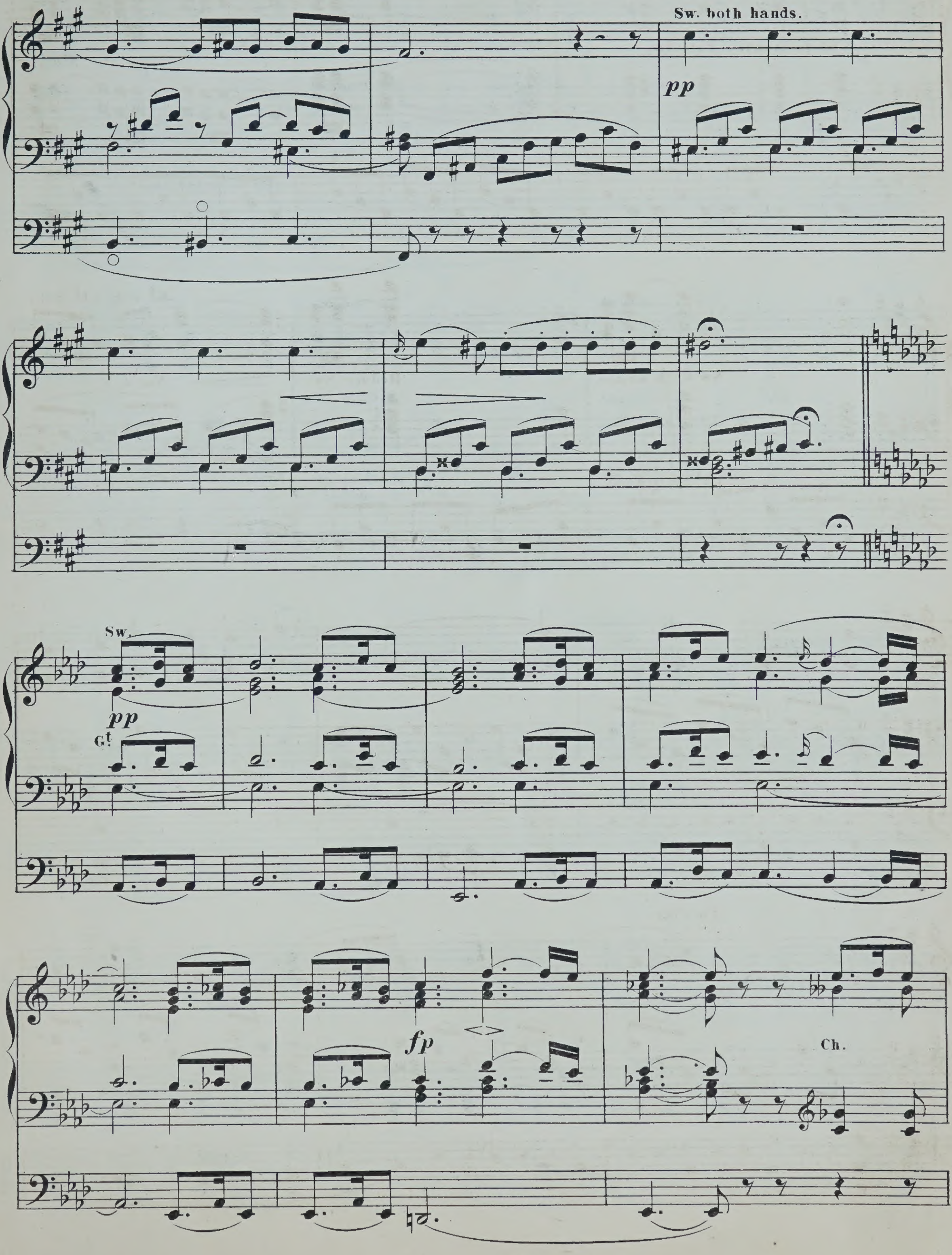

Andantino.
R.H.Sw.
Manuale.
p
L.H.Gt.
p with Sw. to Ped.
Pedale.
fp
both hands Sw.
p
pp Voix Celestes.
pp
fp
pp Ch. both hands.
f Full Sw.
f

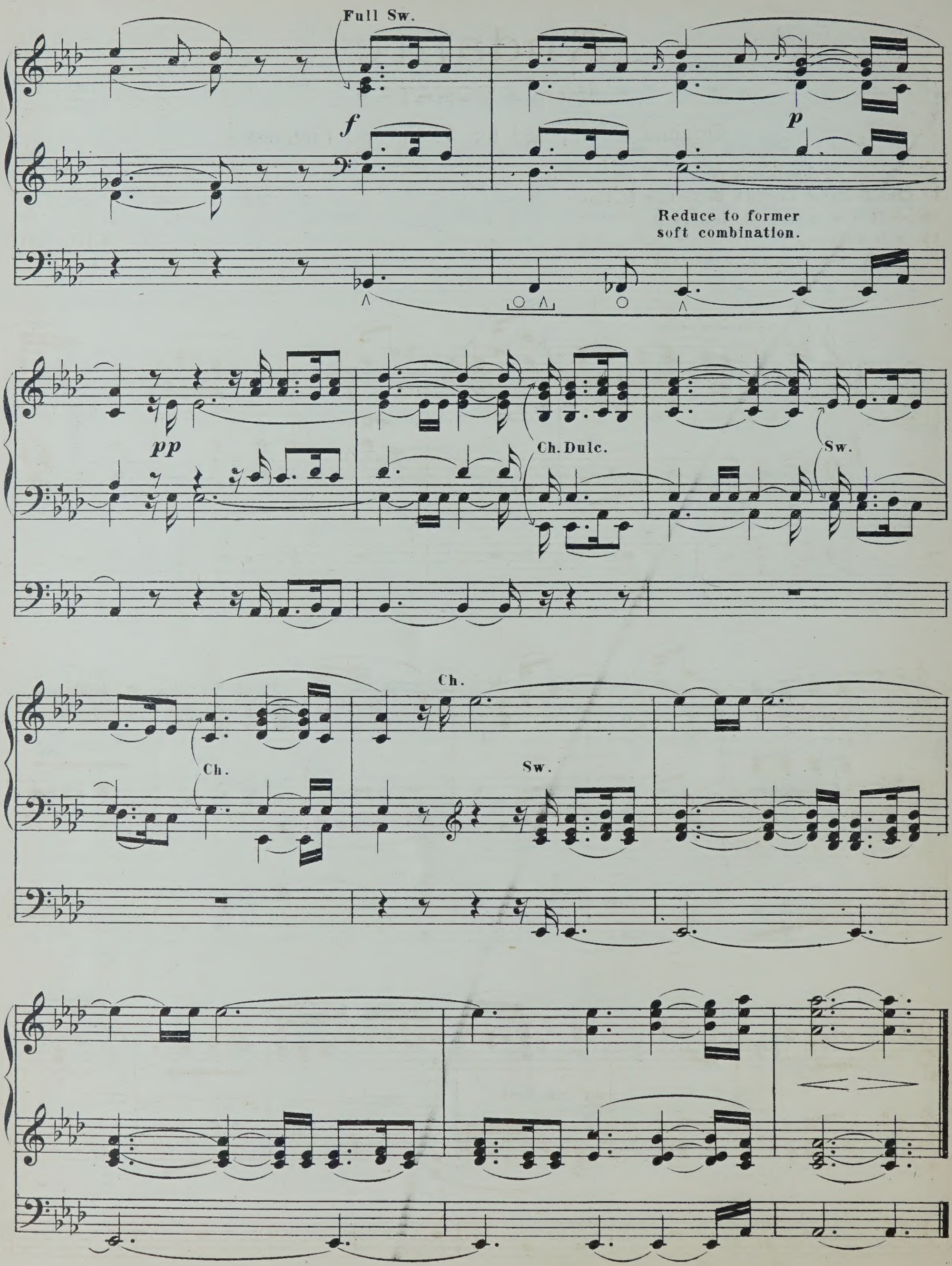

Gt (Soft 8 ft) with Sw. coup.
f
pp
L. H. Sw.
Reduce to
former combination.
pp
Ch. Clar.
Gt
cresc:
Ch. Clar.
p


Sw. both hands.
pp
R. H. Sw.
p
L.H. G^t. uncoup. Sw.
p
p
Sw. both hands.
pp Ch. Dulc.


Solo G^t (with Sw. coup.)
Sw. L. H.
cresc:
Sw. Voix Celestes.
pp
Ch. Dulc.
Sw.
pp
Ch.
Ch.
Sw.


f
Gt. to 15. with Full Sw.
f
Sw. both hands.
Reduce Sw.
Gt. R.H. 8 ft. Solo.
Sw. L.H.
Sw. to Ped.
Ch. Clar.


Sw. both hands.
pp
Sw.
pp
Gt
fp
Ch.


Full Sw.
f
p
Reduce to former soft combination.
pp
Ch. Dulc.
Sw.
Ch.
Ch.
Sw.

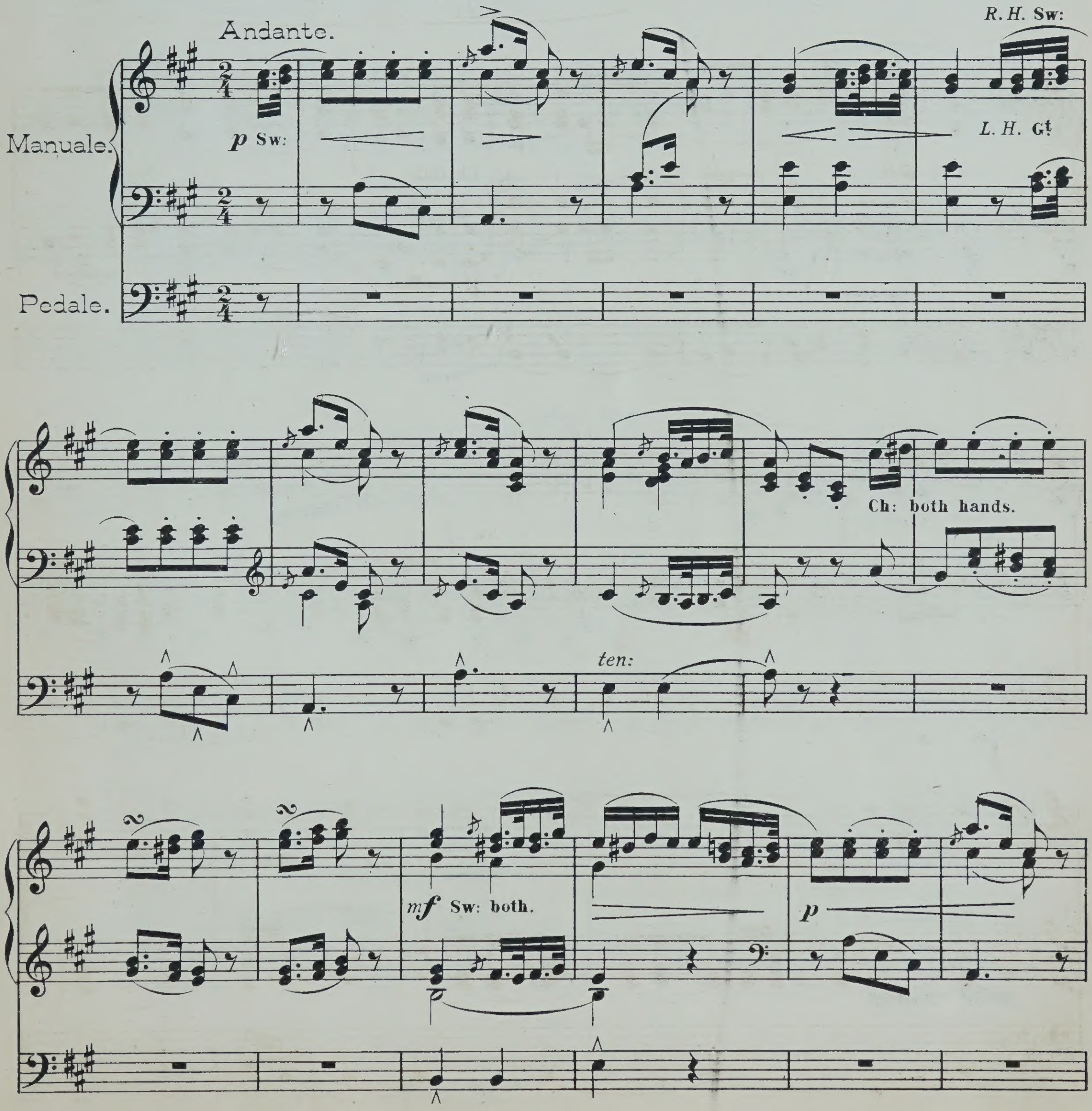
Andante.

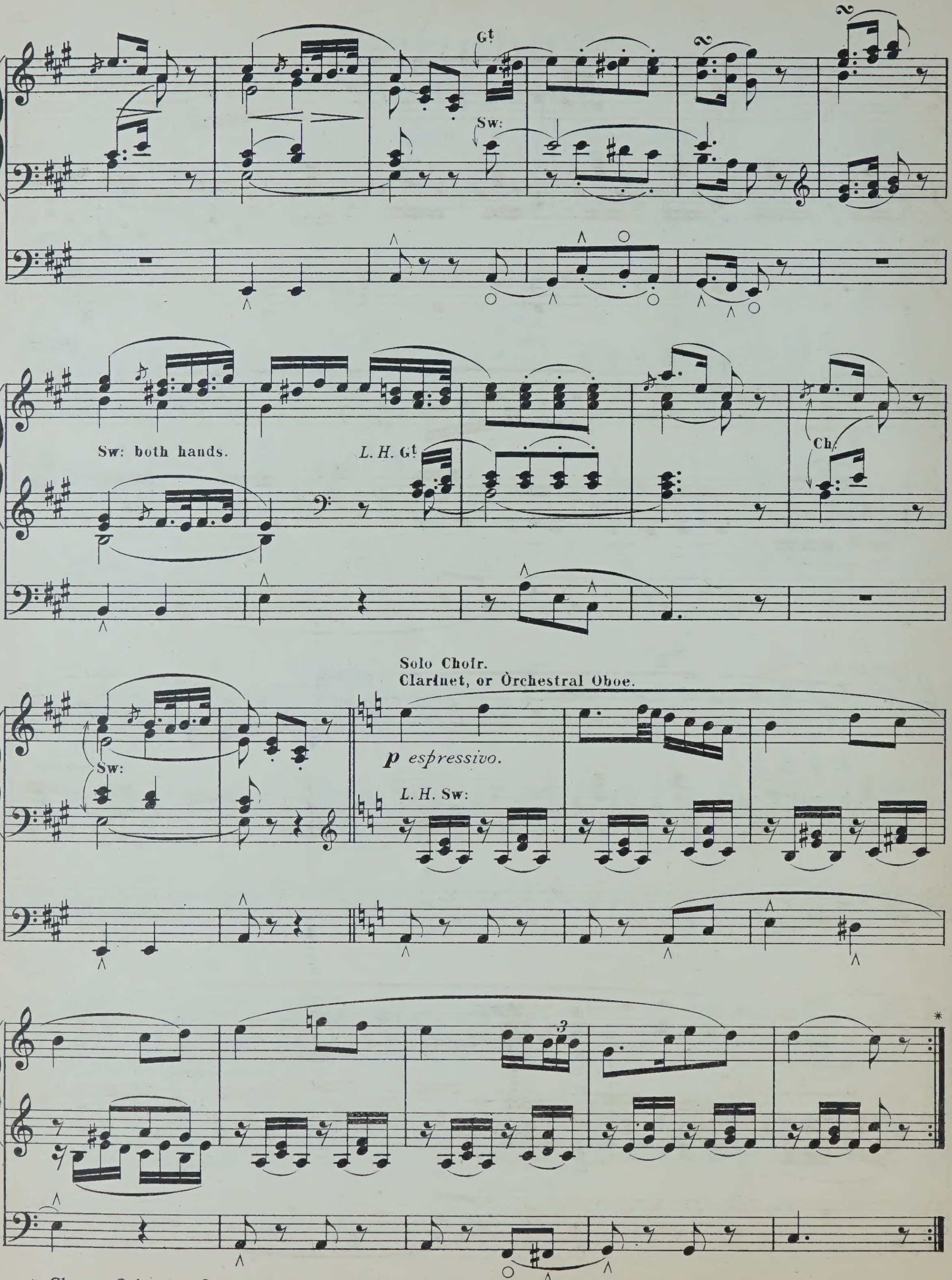
(from a SONATA.)

Originally composed for Violin and Pianoforte.

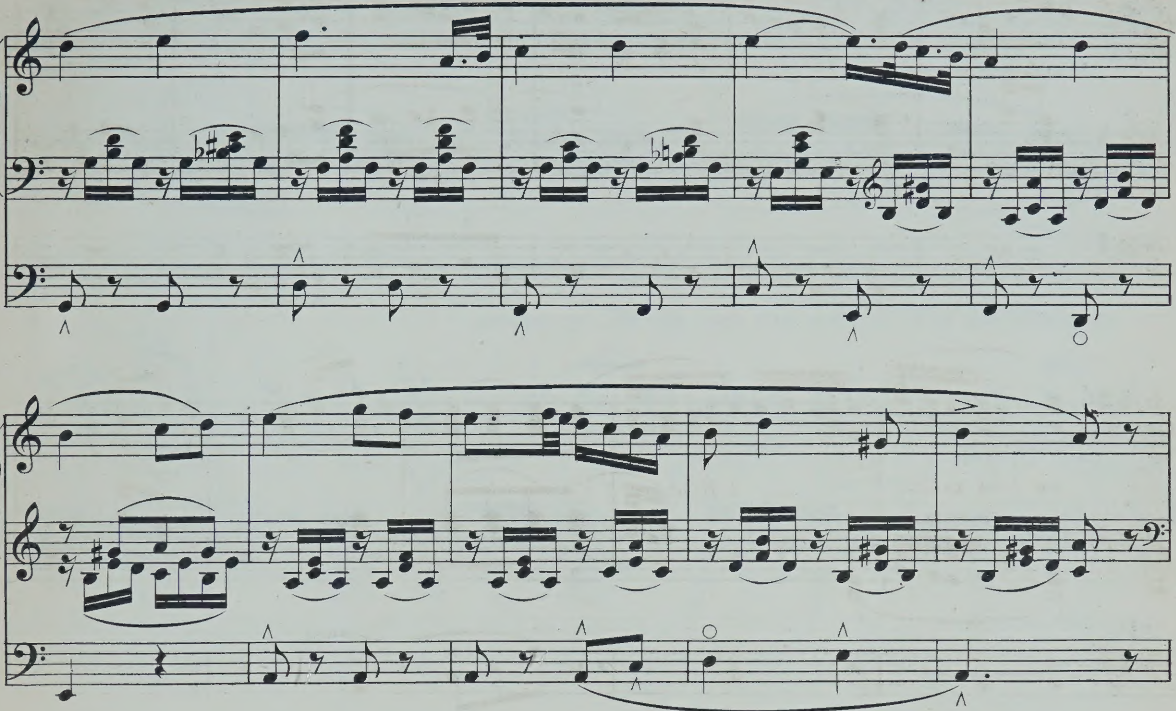
Prepare Organ:—
Gt Clarabella or Lieblich Gedact. (8 ft. tone)
Sw: Soft 8 & 4 ft. with Soft reed.
Ch: 8 ft Flutes.
Ped: Soft 16 & 8 ft. with Sw: coupled.

F. SCHUBERT.
Op: 137. No. 1.

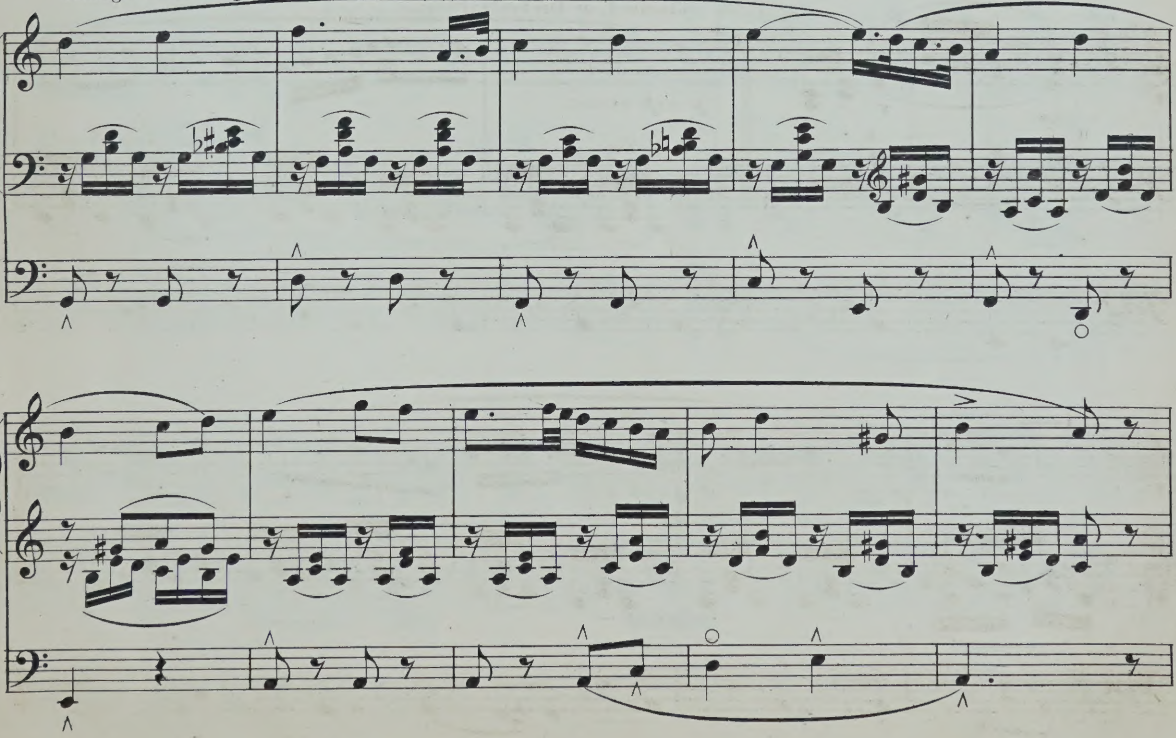

Andante.
R.H. Sw:
Manuale.
p Sw:
L.H. Gt
Pedale.
Ch: both hands.
ten:
mf Sw: both.
p


Gt
Sw:
Sw: both hands.
L. H. Gt
Ch.
Sw:
Solo Choir.
Clarinet, or Orchestral Oboe.
p espressivo.
L. H. Sw:
3
*

* Change Solo stop for repeat.



Change Solo stop.



THE EXAMINATION SERIES

FINGERED & REVISED WITH NOTES ON FORM & CONSTRUCTION
FOR THE USE OF STUDENTS
by

GORDON SAUNDERS.

PREPARATORY SECTION

1.	*BEETHOVEN*	SONATINA IN F	3/-	2.	*BEETHOVEN*	SONATINA IN G	3/-
3.	*BURGMÜLLER*	RONDOLETTO IN C, OP. 76, Nº 1	3/-	4.	*BURGMÜLLER*	RONDO ALLA TURCA OP. 68	3/-
5.	*CLEMENTI*	SONATINA IN C, OP. 36, Nº 1	3/-	6.	*CLEMENTI*	SONATINA IN G, OP. 36, Nº 2	3/-
7.	,,	SONATINA IN C, OP. 36, Nº 3	3/-	8.	,,	SONATINA IN F, OP. 36, Nº 4	3/-
9.	,,	SONATINA IN G, OP. 36, Nº 5	3/-	10.	,,	SONATINA IN D, OP. 36, Nº 6	3/-
11.	*DUSSEK*	LA MATINÉE RONDO IN D	3/-	12.	*KUHLAU*	SONATINA IN F, OP. 55, Nº 4	3/-
13.	*KUHLAU*	SONATINA IN C, OP. 55, Nº 6	3/-	14.	*SCHUMANN*	THE POOR ORPHAN OP. 68, Nº 6	1/6
15.	*SCHUMANN*	WILD HORSEMAN OP. 68, Nº 8	1/6	16.	,,	THE MERRY PEASANT ,, Nº 10	1/6
17.	,,	SICILIANO OP. 68, Nº 11	1/6	18.	*STEIBELT*	RONDO TURC IN C	3/-
19.	*HUNTEN*	RONDINO IN A OP. 21, Nº 4	2/-	20.	*HUNTEN*	INTRODUCTION & RONDO OP. 78, Nº 1	3/-
21.	*DUSSEK*	CANZONETTA IN G MINOR	3/-	22.	*SCHUMANN*	WIEGENLIEDCHEN IN G, OP. 124.	3/-
23.	*WESLEY, S.*	SONATINA IN A, OP. 5	3/-	24.	*KUHLAU*	SONATINA IN G, OP. 20, Nº 2	4/-
25.	*HELLER STEPHEN.*	OP. 47. Nº 2.	1/6	26.	*HELLER, STEPHEN*	OP. 47. Nº 9.	1/6
27.	,,	OP. 47. Nº 19.	1/6	28.	*BENNETT, SIR W.S.*	MODERATO SEMPLICE, LENTO SOSTENUTO.	2/-

INTERMEDIATE SECTION

29.				30.			
31.	*HAYDN*	SONATA IN G	4/-	32.			
33.	*CLEMENTI*	SONATA IN B FLAT OP. 24	5/-	34.	*DUSSEK*	SONATA IN D, Nº 1, OP. 47	5/-
35.	*HAYDN*	FANTASIA IN C	4/-	36.	,,	SONATA IN G, Nº 2, OP. 47	5/-
37.	,,	SONATA IN D, OP. 17	4/-	38.	*MOZART*	POSTHUMOUS RONDO IN B FLAT	4/-
39.	,,	SONATA IN C	4/-	40.	,,	SONATA IN F, Nº 2	4/-
41.	*BEETHOVEN*	SONATA IN G, OP. 49	3/-	42.	*BEETHOVEN*	RONDO IN C, OP. 51	3/-
43.	*BENNETT, SIR W.S.*	MODERATO GRAZIOSO OP. 14	3/-	44.	*DUSSEK*	L' ADIEU	4/-
45.	*DUSSEK*	SONATA IN B FLAT	4/-	46.	,,	LA CONSOLATION	4/-
47.	*HANDEL*	FANTASIA IN C	3/-	48.	*HANDEL*	CHACONNE IN G	4/-
49.	*HUMMEL*	RONDO VILLAGEOIS IN C, OP. 122	4/-	50.	*HUMMEL*	LA CONTEMPLAZIONE	4/-
51.	,,	INDIAN RONDO IN E MINOR	3/-	52.	*MENDELSSOHN*	ANDANTE & ALLEGRO OP. 16, Nº 1	3/-
53.	*KJERULF*	FRÜHLINGSLIED	3/-	54.	,, *6 CHRISTMAS PIECES,*	Nº 1. ALLEGRO NON TROPPO	1/6
55.	,,	SCHERZO	3/-	56.	,,	2. ANDANTE SOSTENUTO	1/6
57.	*MOZART*	FANTASIA IN D MINOR	3/-	58.	,,	3. ALLEGRETTO	1/6
59.	*SCHLESINGER*	RONDINO IN B FLAT	3/-	60.	,,	4. ANDANTE CON MOTO	1/6
61.	*FIELD*	RONDO IN E FLAT	4/-	62.	,,	5. ALLEGRO ASSAI	2/-
63.	*BACH*	ECHO FROM PARTITA IN B MINOR	3/-	64.	,,	6. VIVACE	2/-
65.	*MOZART*	SONATA IN G	4/-	66.	*BENNETT, SIR W.S.*	INTRODUCTION & PASTORALE OP. 28, Nº 1	3/-
67.	,,	SONATA IN C	4/-	68.	,,	RONDINO IN E OP. 28, Nº 2	4/-
69.	*BERTINI*	STUDIES OP. 32. BOOK 1	5/-	70.	*GRIEG*	POETISCHE TONBILDER, OP. 3, Nos 1.2.3	4/-
71.	,,	STUDIES OP. 32. BOOK 2	5/-	72.	,,	,, ,, OP. 3, Nos 4.5.6	4/-
73.	*BACH*	GAVOTTE & MUSETTE IN D MINOR	3/-	74.	*HANDEL*	ALLEGRO IN F 2ND SUITE	3/-
75.	*POTTER*	ALLEGRO BRILLANTE IN D	4/-	76.	*BACH*	INVENTIONS IN TWO PARTS Nos 1 & 8	3/-
77.	*BENNETT, SIR W.S.*	CAPRICCIO IN A MINOR, OP. 28, Nº 3	4/-	78.	*CHOPIN*	VALSE IN A MINOR, OP. 34, Nº 2	4/-
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125.	*MOZART*	FANTASIA & FUGUE IN C	4/-	126.	*GRIEG*	ANITRA'S DANCE	4/-
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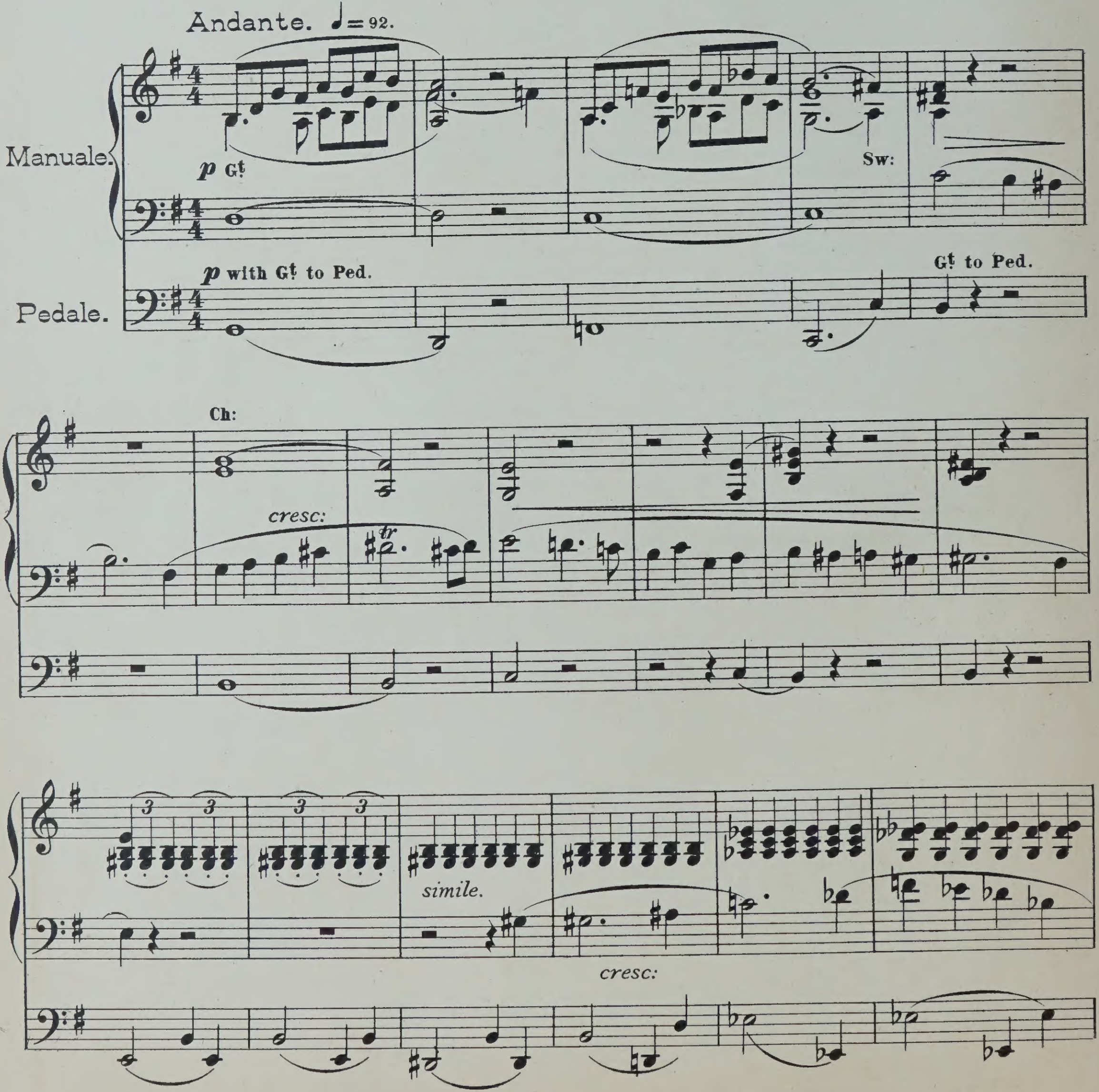
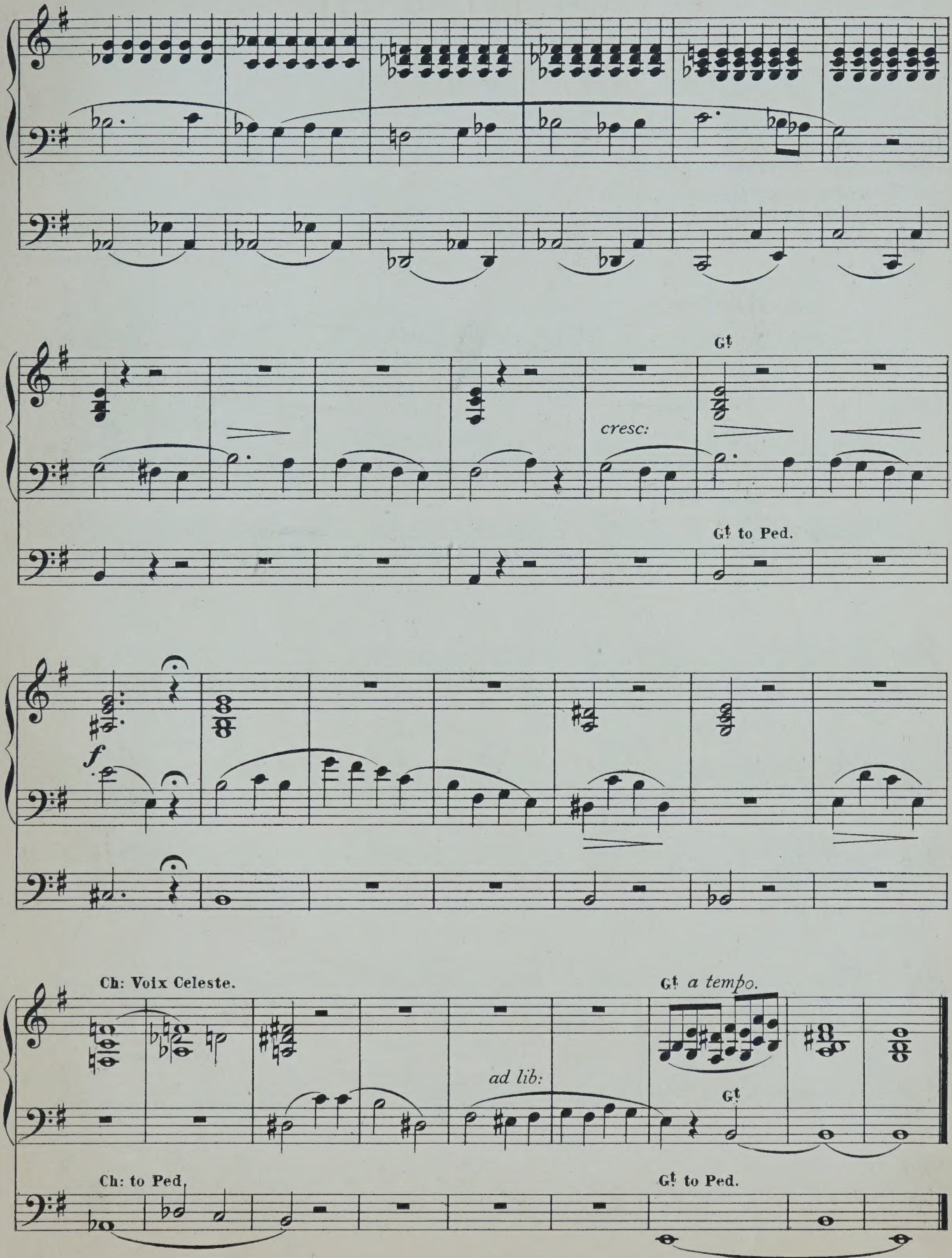
Eine Melodie.

(Solo for Vox Humana.)

Prepare Organ.
Swell Vox Humana 8 ft.
Great Clarabella 8 ft.
Choir 8 ft string-toned stops.
Ped. soft 16 & 8 ft. with Great coupled.

F. CHOPIN.
(From the Polish Songs.)


Andante. ♩= 92.
Manuale.
Pedale.
p Gt.
p with Gt. to Ped.
Sw:
Gt. to Ped.
Ch:
cresc:
tr
simile.
cresc:

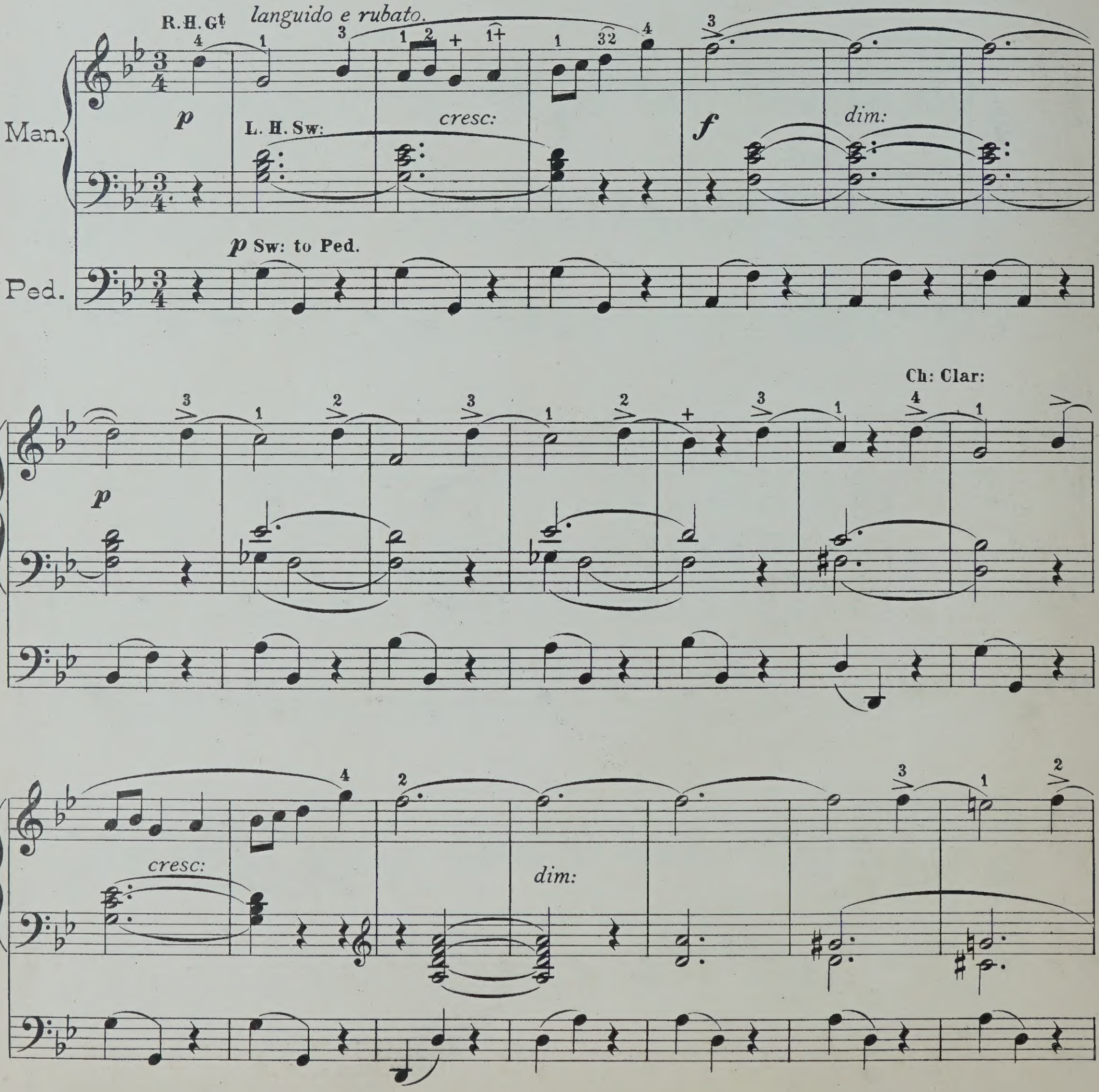

Gt
cresc:
Gt to Ped.
f
Ch: Voix Celeste.
Gt a tempo.
ad lib:
Gt
Ch: to Ped.
Gt to Ped.

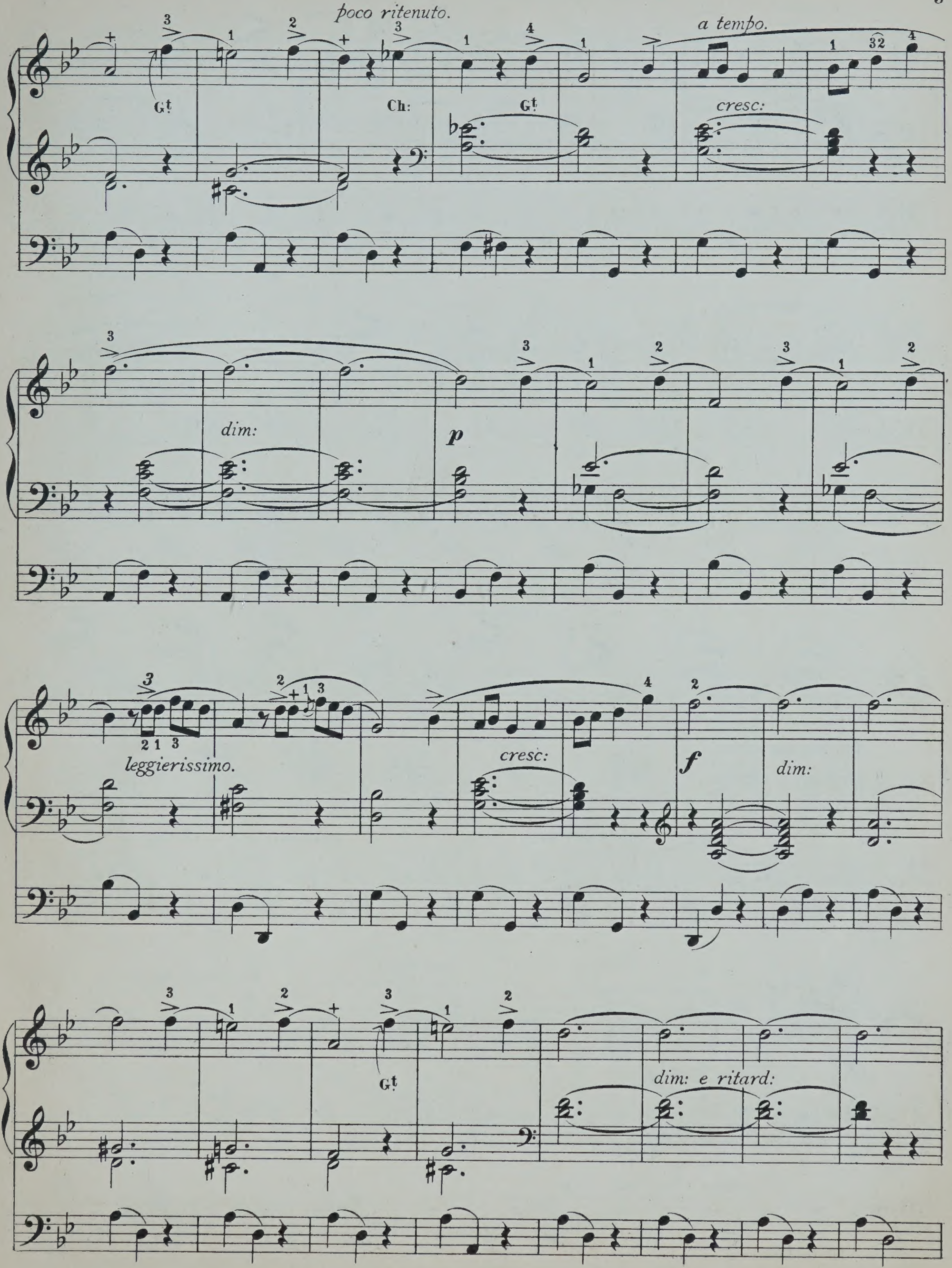
Nocturne.

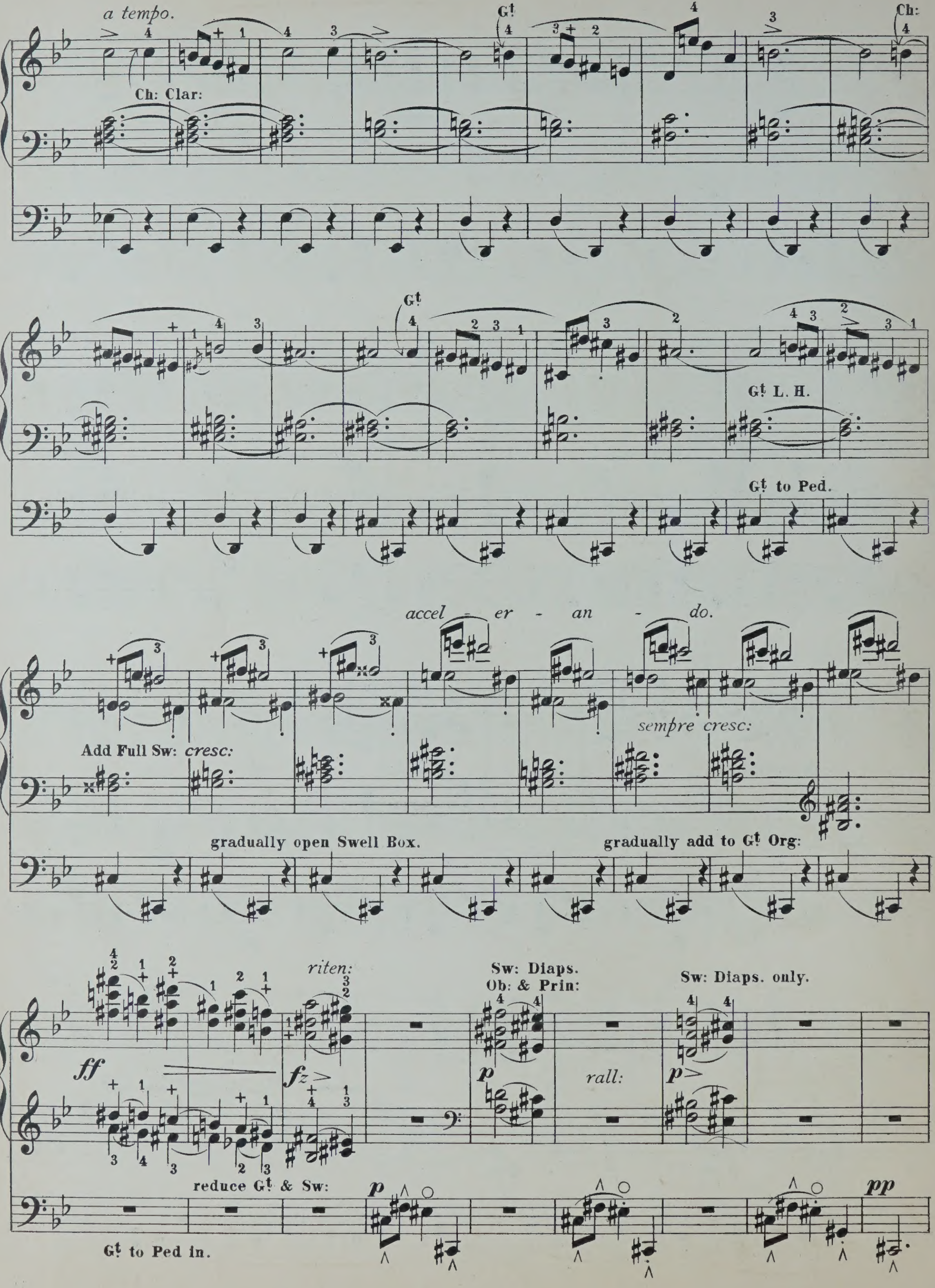
Prepare Organ.
Swell 8 ft. with soft Reed.
Great Clarabella 8 ft. with Sw: coupled.
Choir Clarinet with Sw: coupled.
Ped. soft 16 & 8 ft. with Sw: coupled.

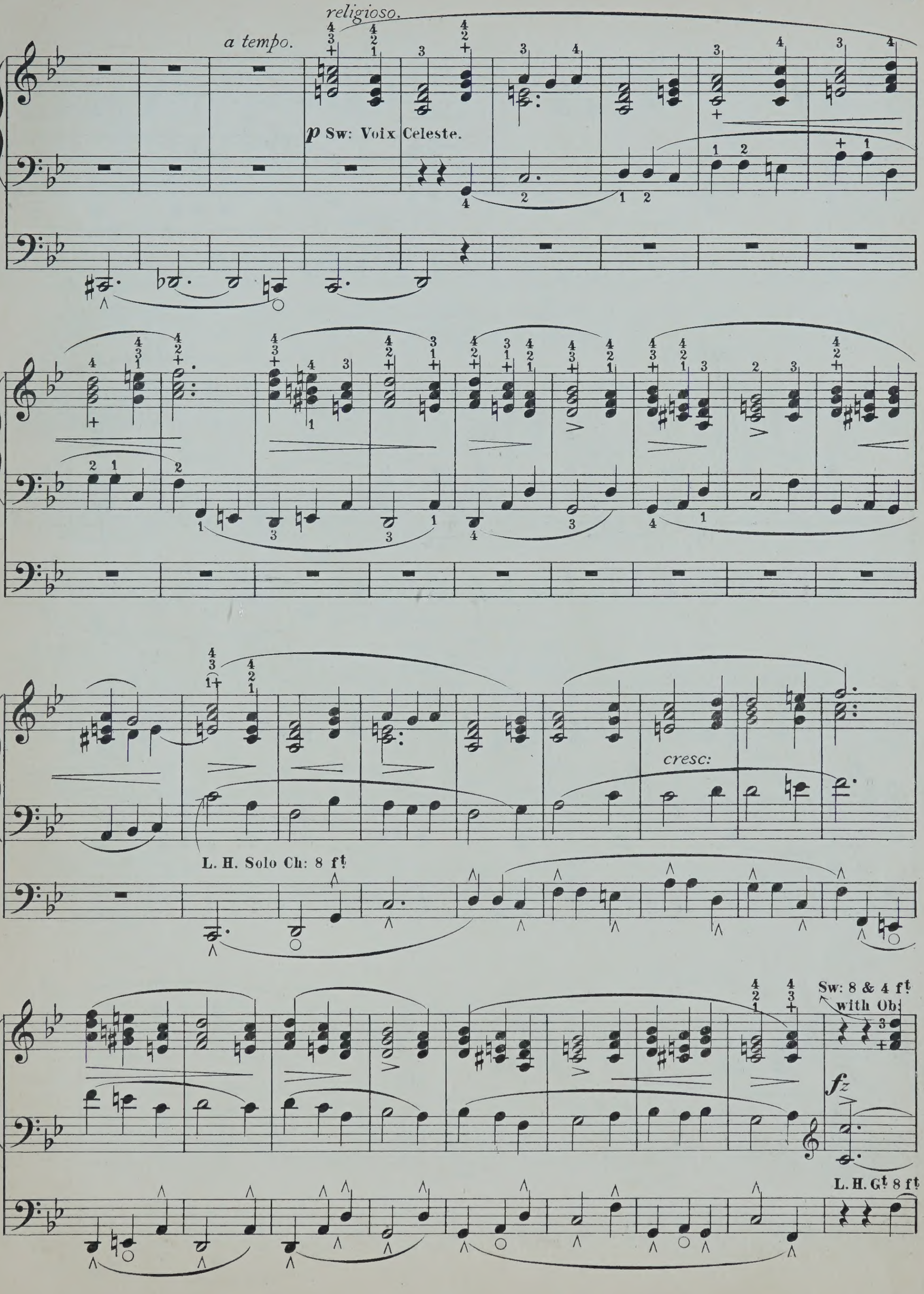
F. CHOPIN.
Op: 15. No. 3.

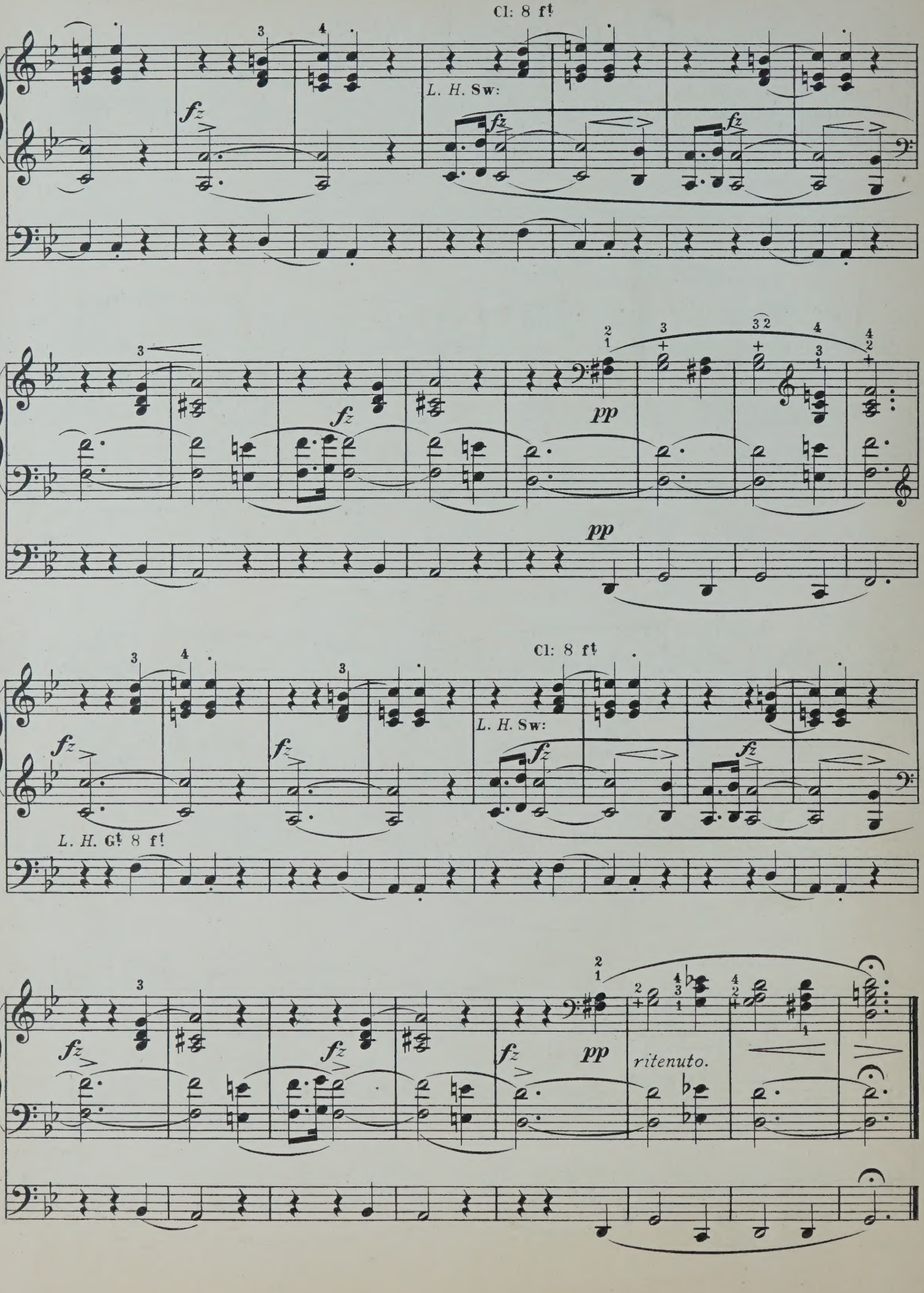
Lento. (𝅗𝅥. = 60.)


R.H.Gt.
languido e rubato.
Man.
p
L. H. Sw:
cresc:
f
dim:
p Sw: to Ped.
Ped.
p
Ch: Clar:
cresc:
dim:


poco ritenuto.
a tempo.
G^t
Ch:
G^t
cresc:
dim:
p
leggierissimo.
cresc:
f
dim:
G^t
dim: e ritard:


a tempo.
Ch: Clar:
Gt
Ch:
Gt
Gt L. H.
Gt to Ped.
accel - er - an - do.
Add Full Sw: cresc:
gradually open Swell Box.
sempre cresc:
gradually add to Gt Org:
ff
riten:
fz
Sw: Diaps.
Ob: & Prin:
p
rall:
Sw: Diaps. only.
p
reduce Gt & Sw:
p
pp
Gt to Ped in.


a tempo.
religioso.
p Sw: Voix Celeste.
cresc:
L. H. Solo Ch: 8 ft.
Sw: 8 & 4 ft. with Ob:
fz
L. H. Gt. 8 ft.

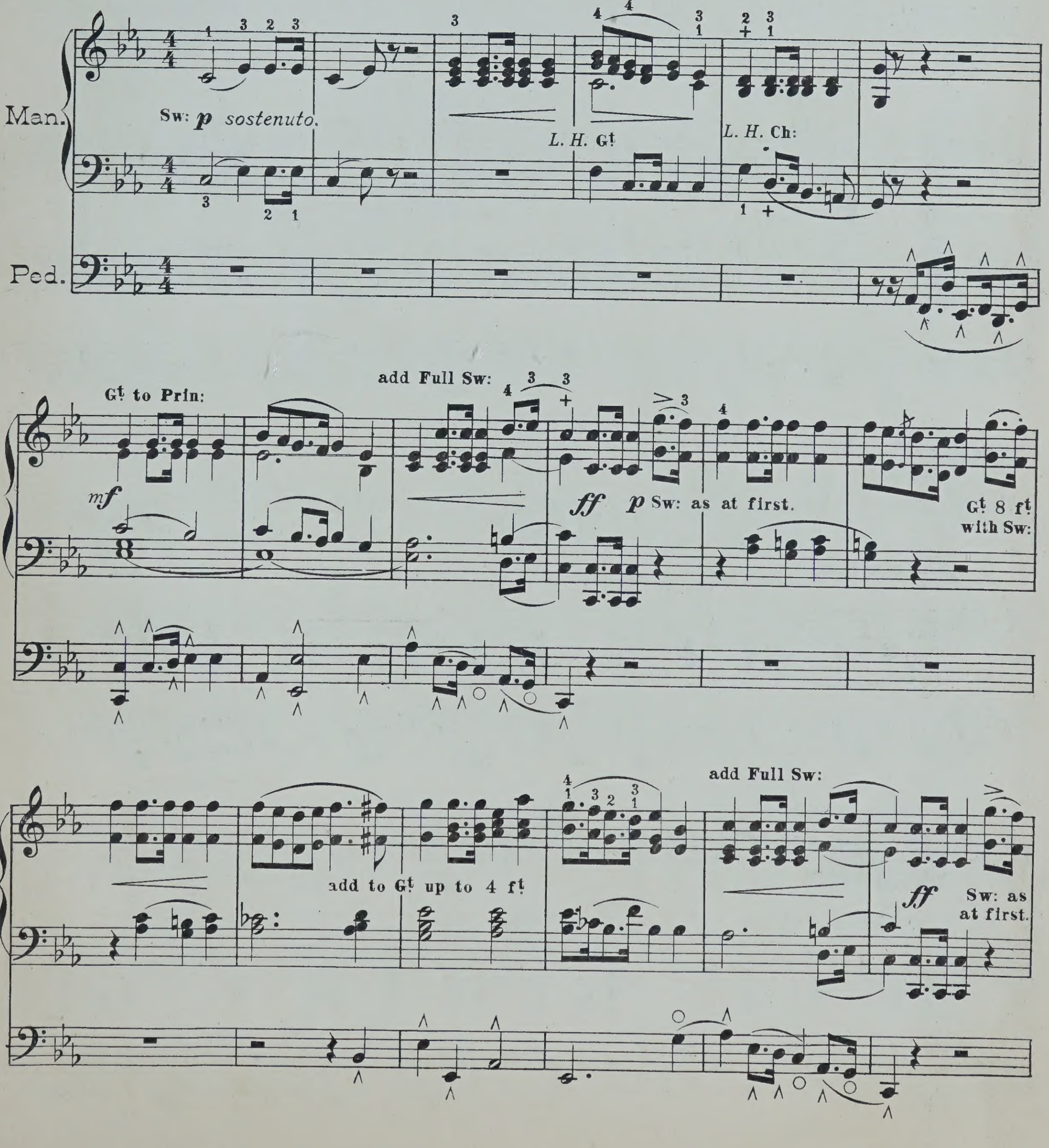

Cl: 8 ft
L. H. Sw:
fz
pp
L. H. Gt 8 ft
Cl: 8 ft
L. H. Sw:
fz
pp
ritenuto.

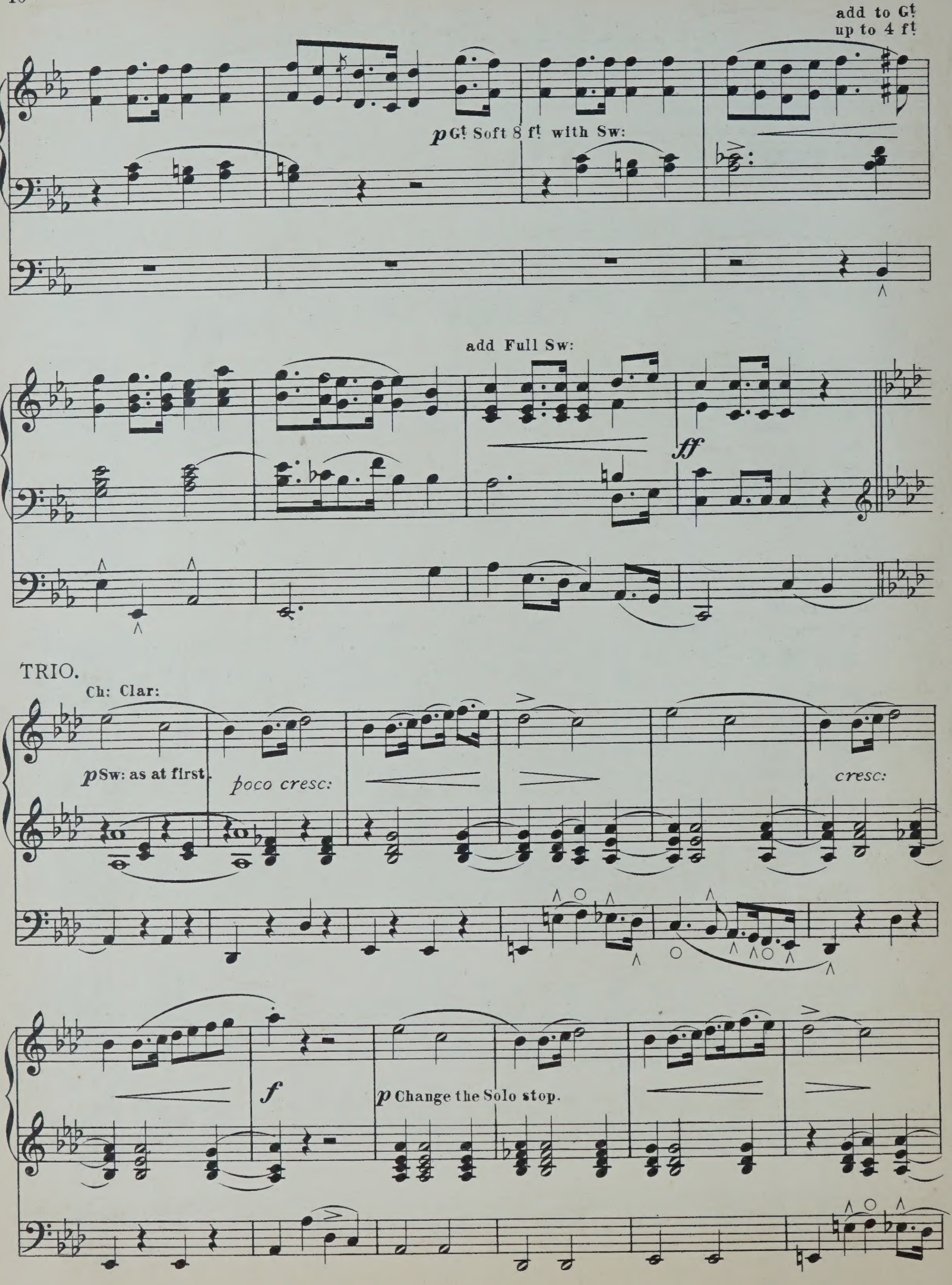
Marche Solennelle.

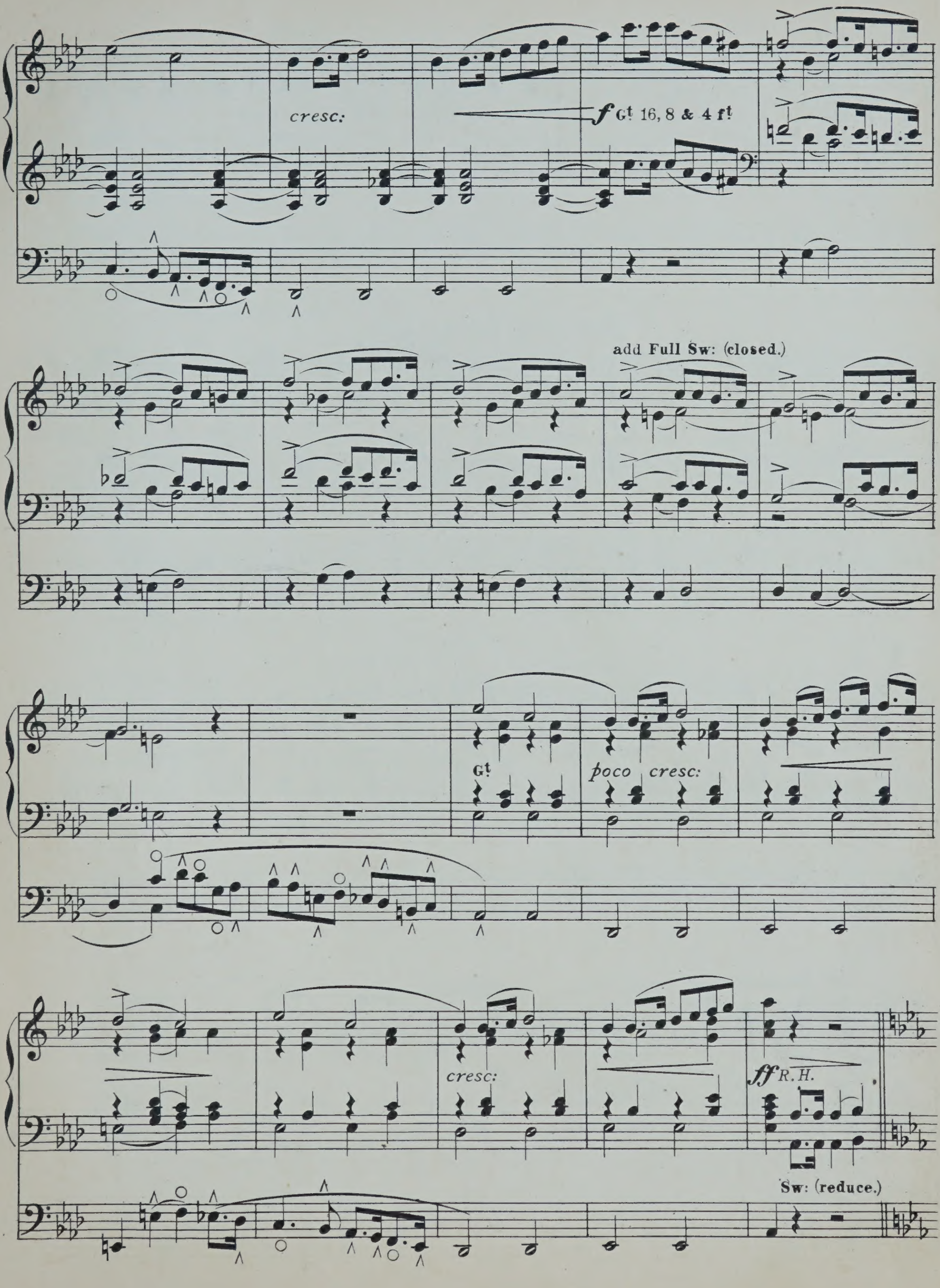
Prepare Organ:–
Swell Soft 8 ft with Oboe.
Gt Soft 8 ft with Sw: Coupled
Choir Lieblich Gedact & Clarinet
Ped. 16 ft with Gt Coupled.

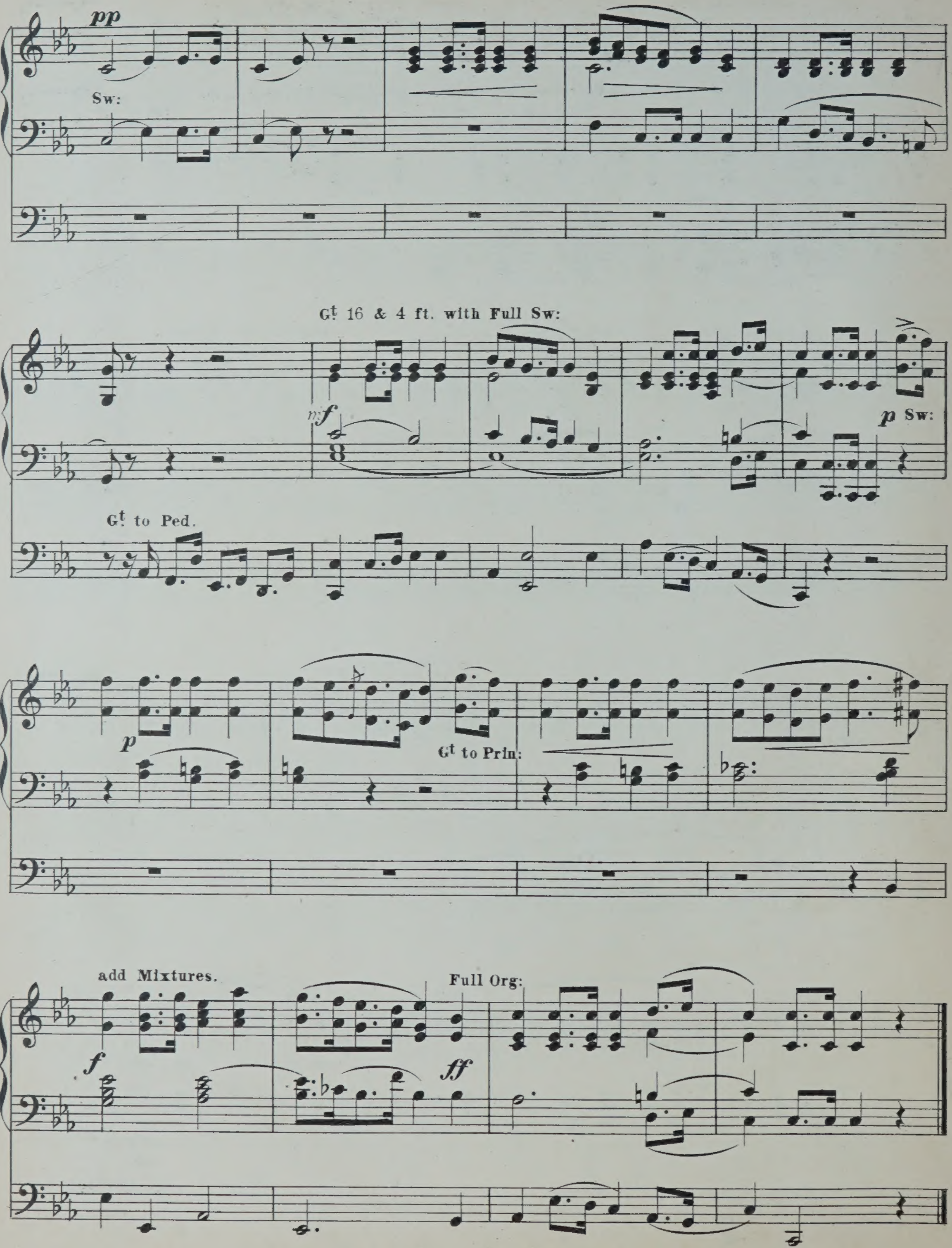
F. CHOPIN.
Op: 72, No. 2.

Tempo di marcia. ♩= 84.


Man.
Ped.
Sw: p sostenuto.
L. H. Gt
L. H. Ch:
Gt to Prin:
mf
add Full Sw:
ff
p Sw: as at first.
Gt 8 ft with Sw:
add to Gt up to 4 ft
add Full Sw:
ff
Sw: as at first.


add to Gt
up to 4 ft
p Gt Soft 8 ft with Sw:
add Full Sw:
ff
TRIO.
Ch: Clar:
p Sw: as at first.
poco cresc:
cresc:
f
p Change the Solo stop.


cresc:
f Gt 16, 8 & 4 ft
add Full Sw: (closed.)
Gt
poco cresc:
cresc:
ff R.H.
Sw: (reduce.)


pp
Sw:
Gt. 16 & 4 ft. with Full Sw:
mf
p Sw:
Gt. to Ped.
p
Gt to Prin:
add Mixtures.
f
Full Org:
ff

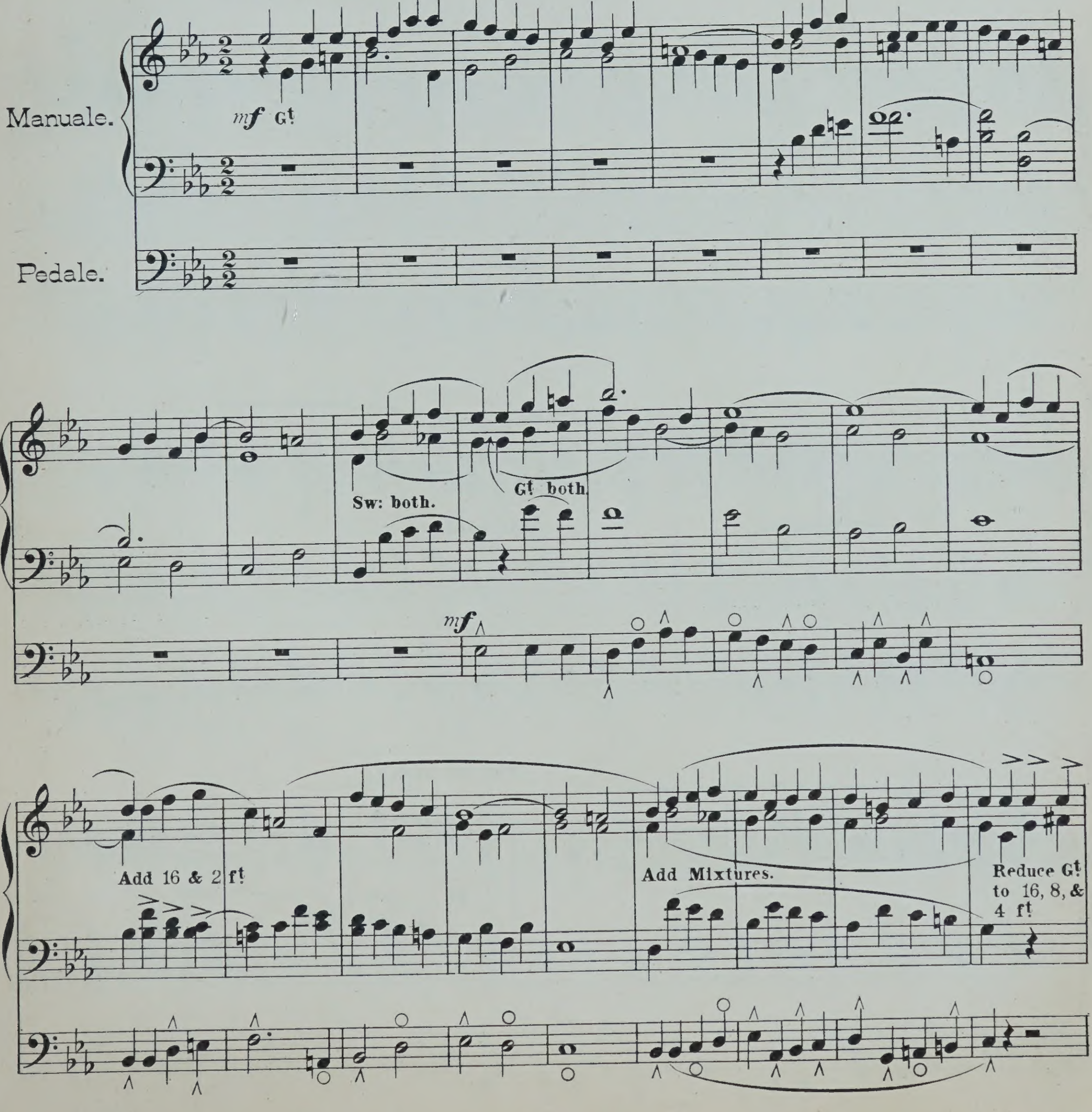
Choral Fugue.

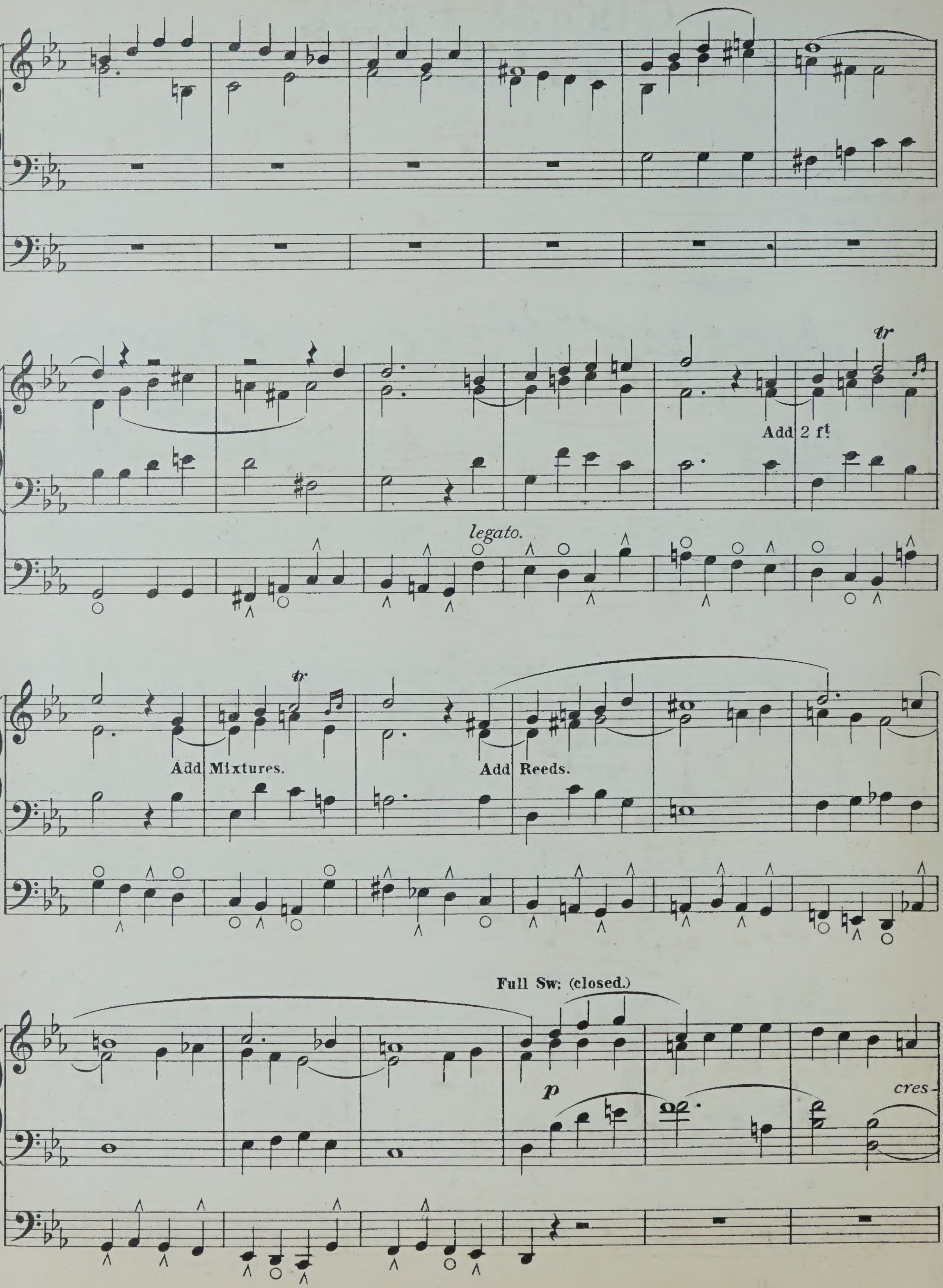
From a Mass in E♭.

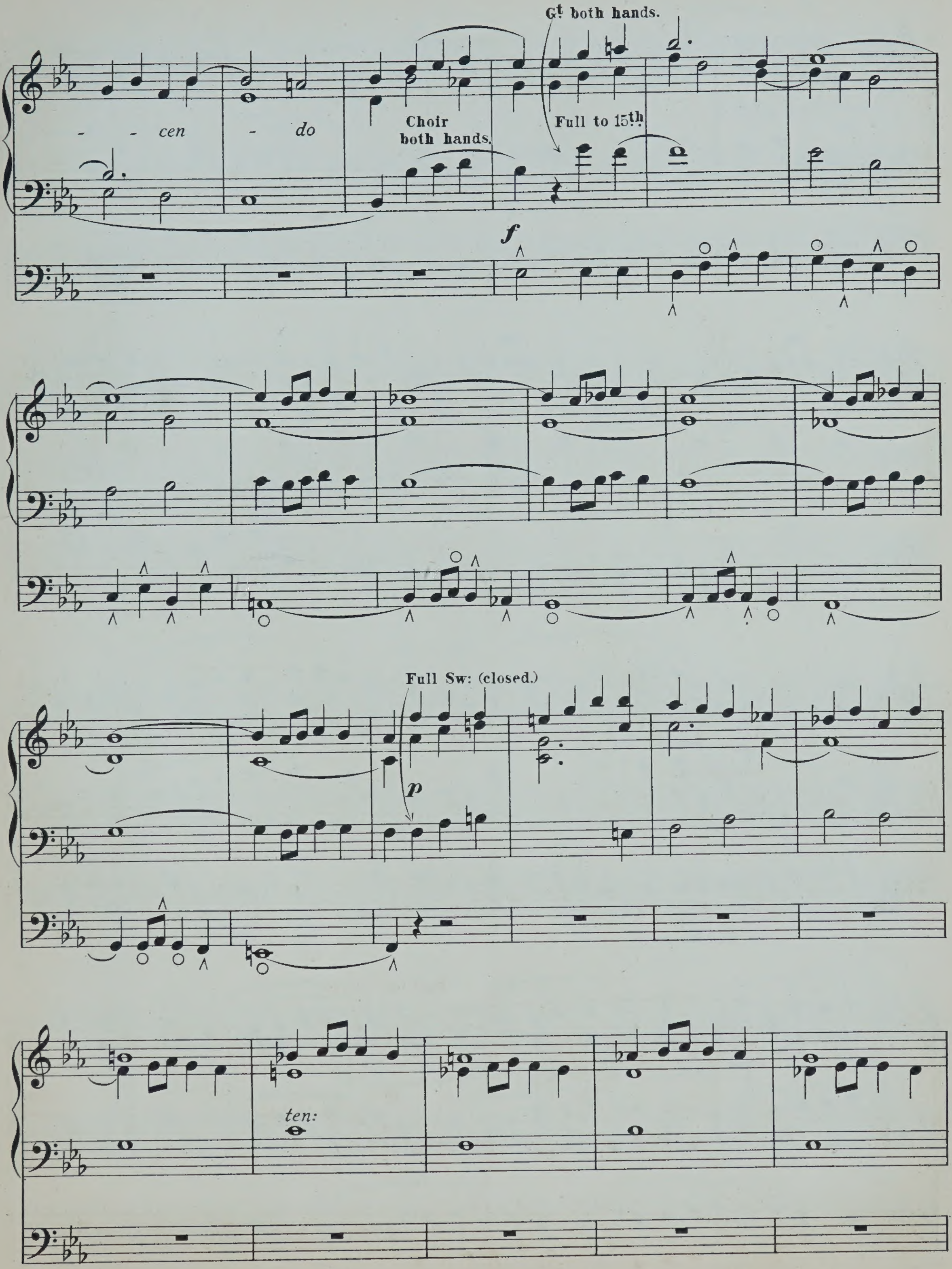
Prepare Organ.
Gt 8 & 4 ft with Sw: Coupled.
Sw: Full without 16 ft
Ch: all Flutes 8 & 4 ft
Ped. 16 & 8 ft with Gt coupled.

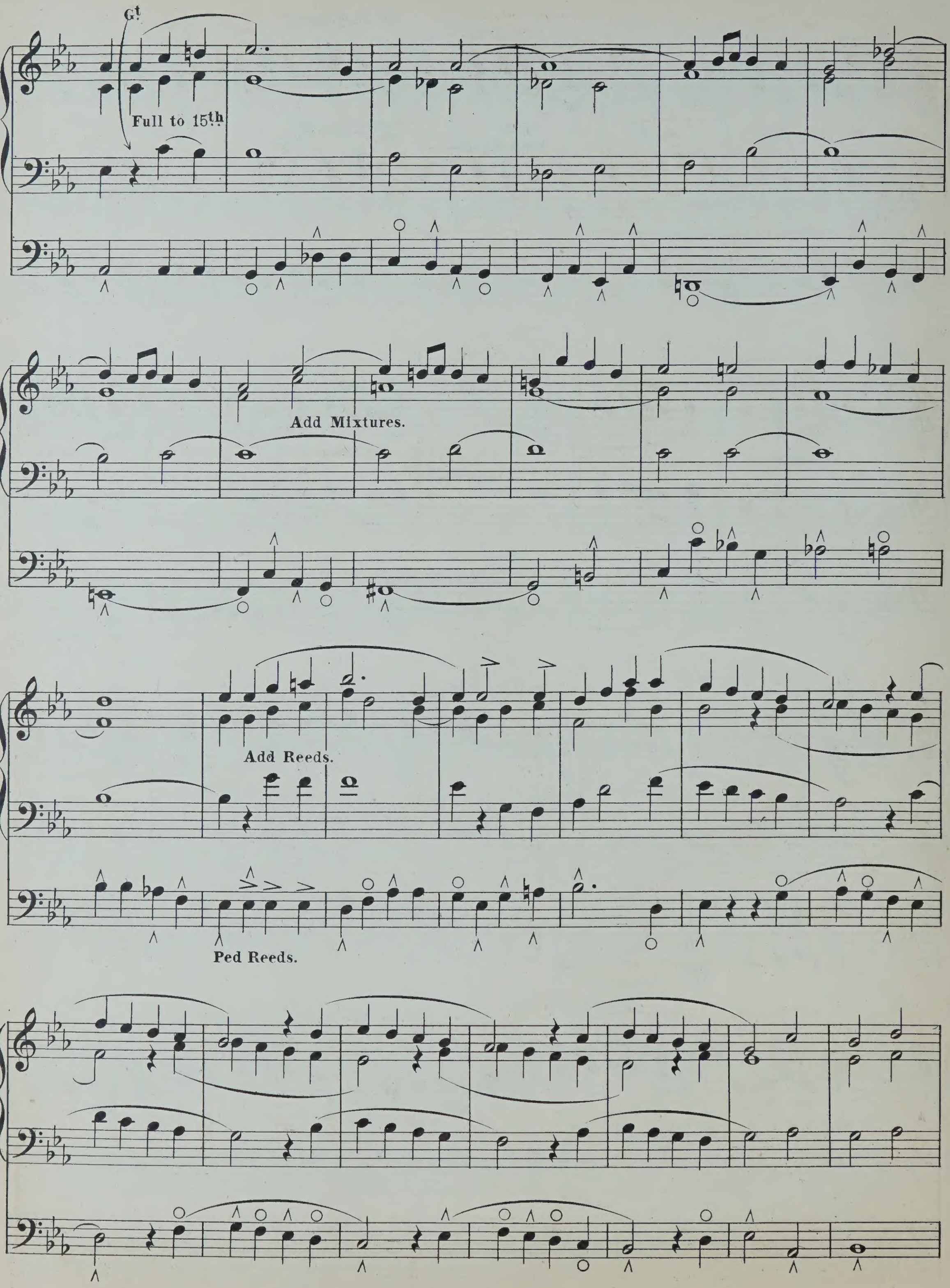
W. A. MOZART.

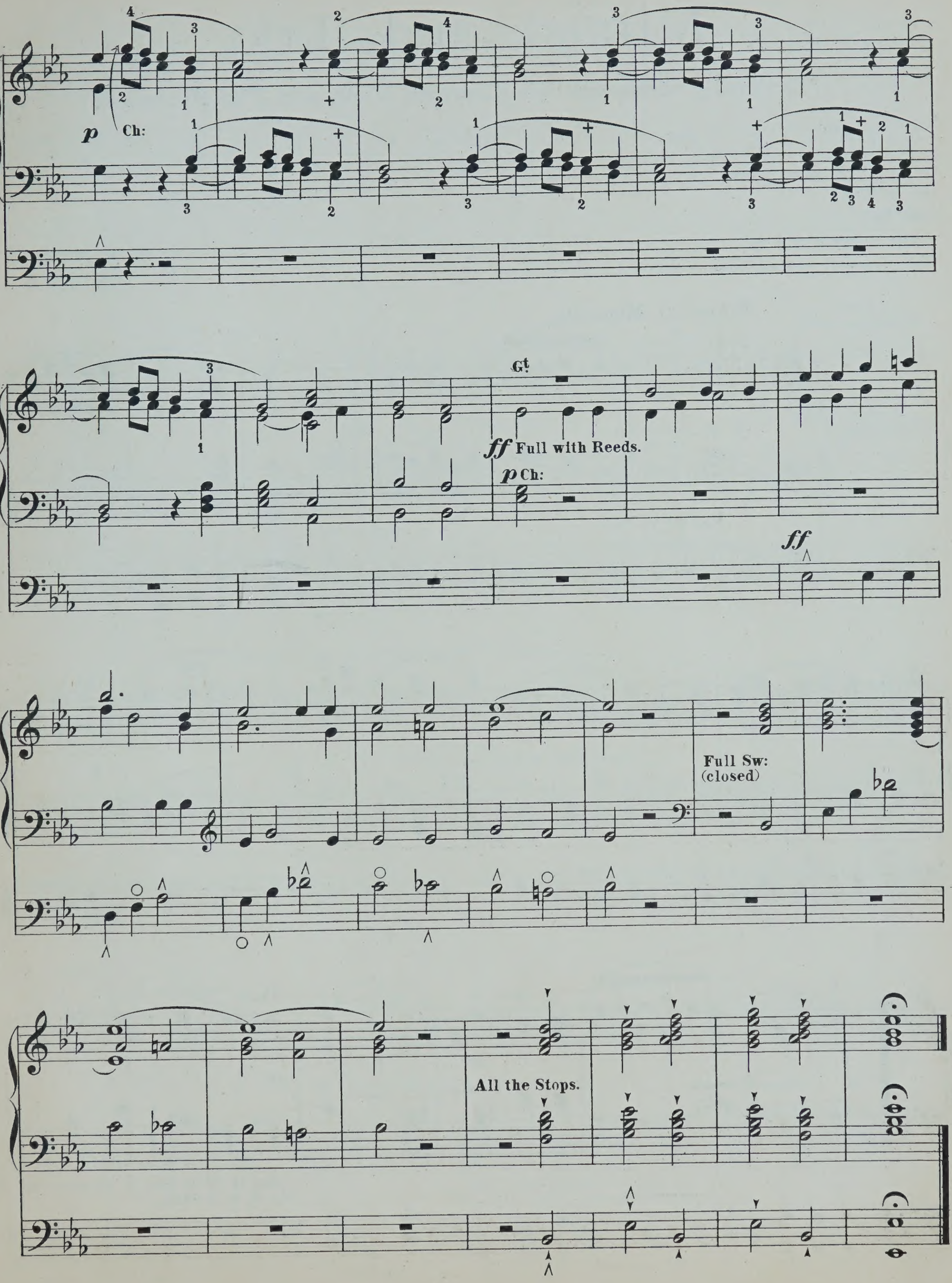
Allegro. ♩= 160.


Manuale.
Pedale.
mf Gt
Sw: both.
Gt both
mf
Add 16 & 2 ft
Add Mixtures.
Reduce Gt to 16, 8, & 4 ft


legato.
tr
Add 2 ft.
tr
Add Mixtures.
Add Reeds.
Full Sw: (closed.)
p
cres-


Gt. both hands.
- - cen - do
Choir both hands.
Full to 15th.
f
Full Sw: (closed.)
p
ten:


Gt
Full to 15th
Add Mixtures.
Add Reeds.
Ped Reeds.

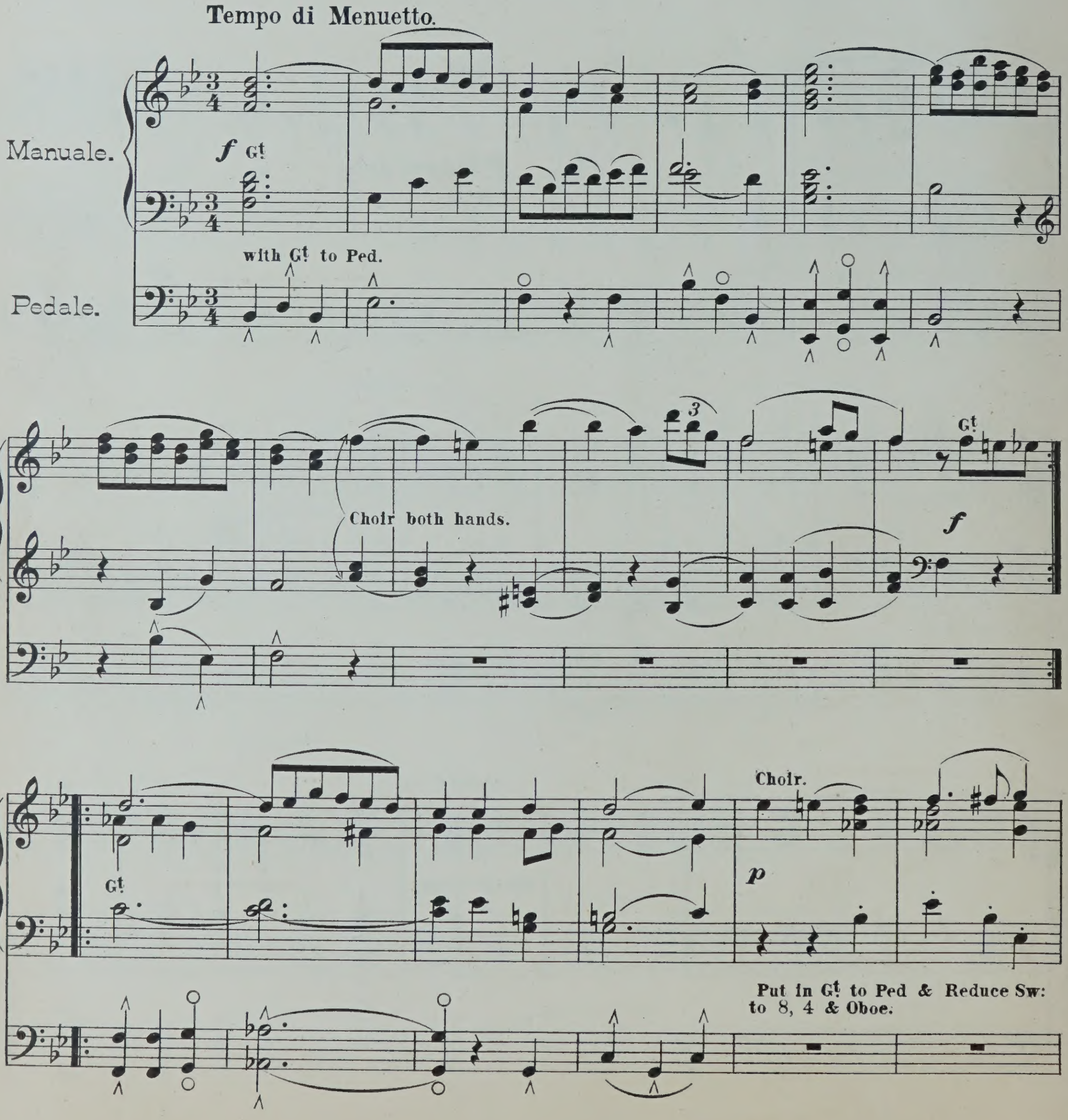

p
Ch:
Gt
ff Full with Reeds.
p Ch:
ff
Full Sw:
(closed)
All the Stops.

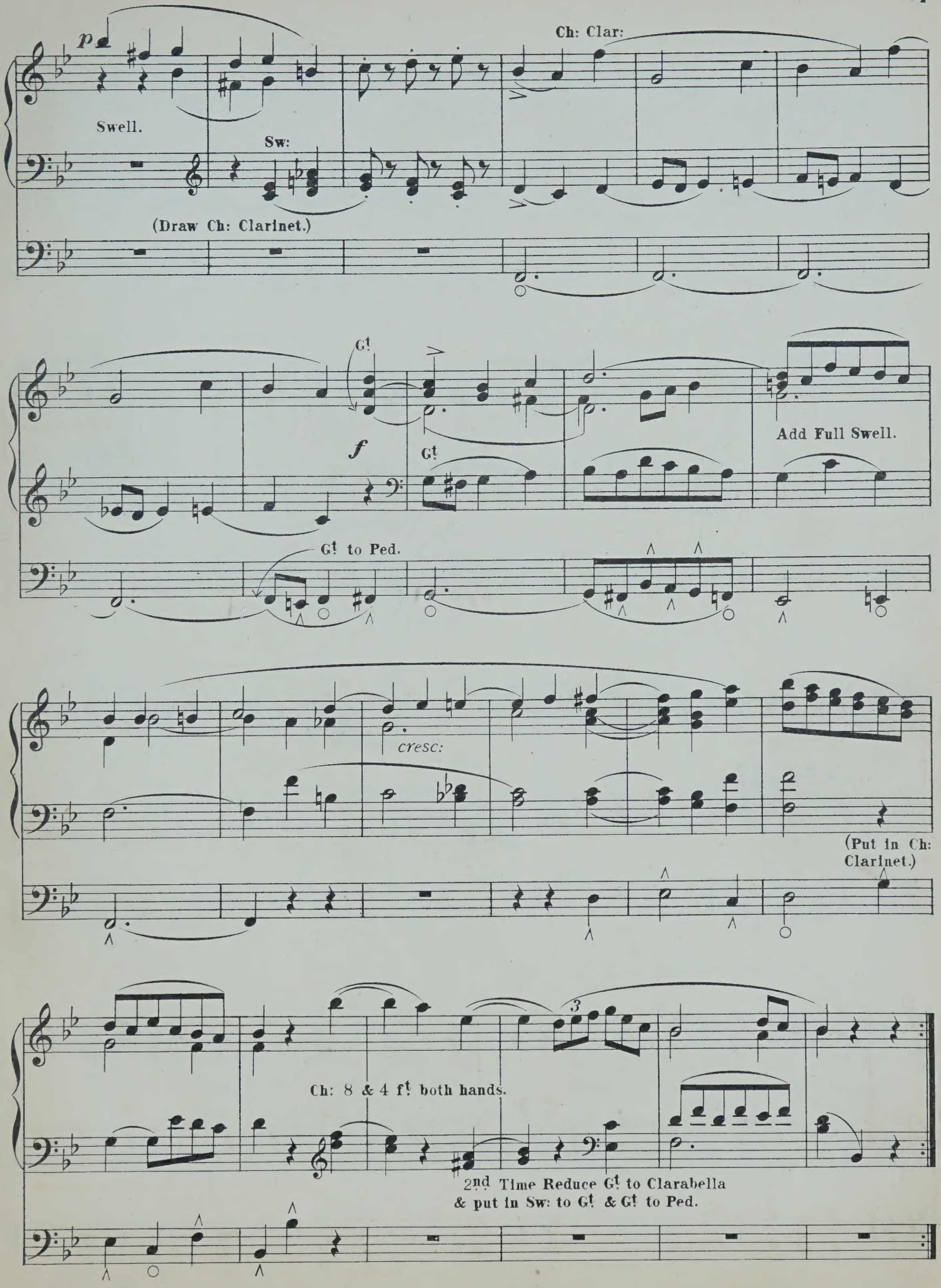
Minuet and Trio.

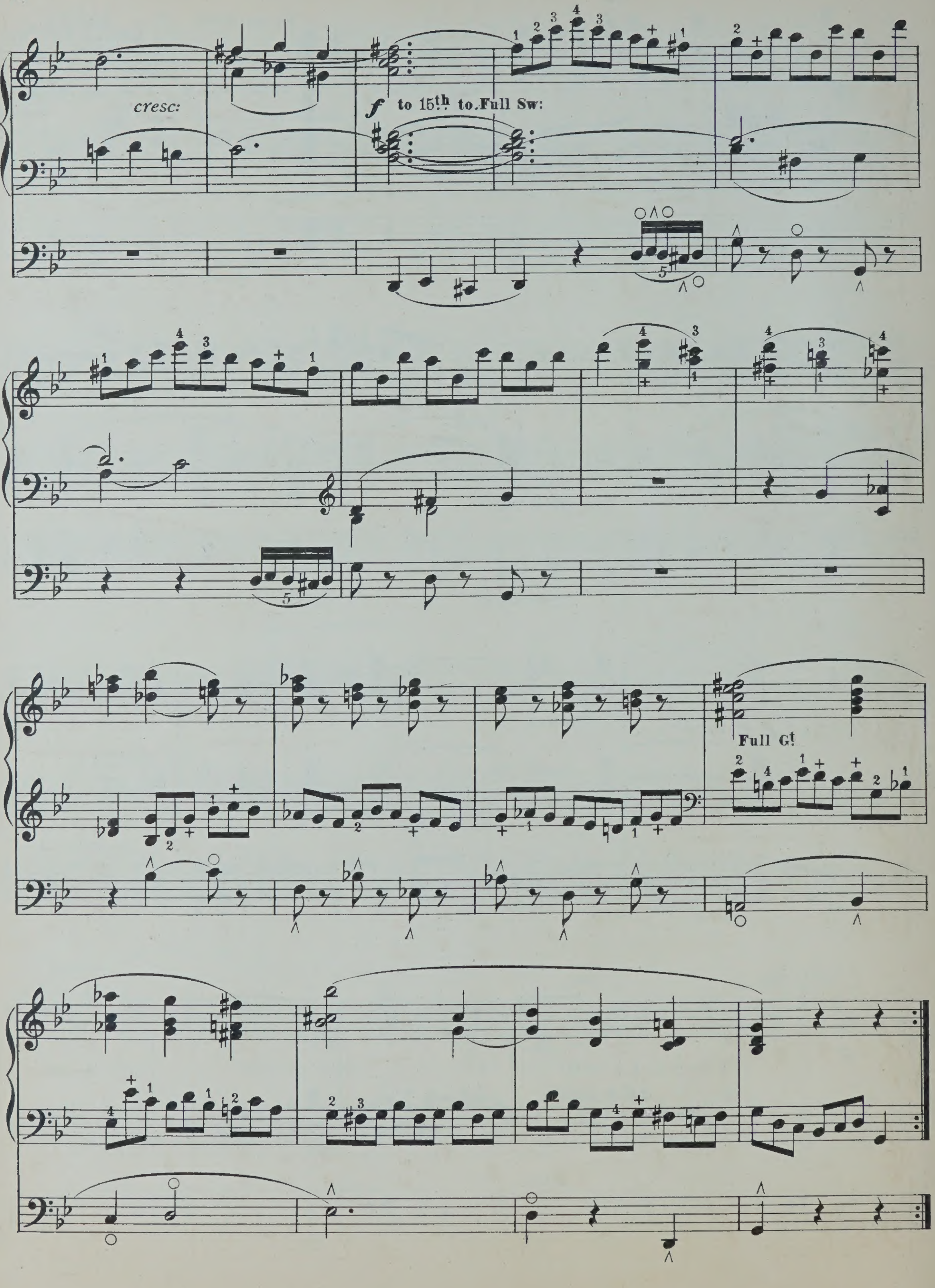
Originally Composed for Clarinet, Viola and Pianoforte.

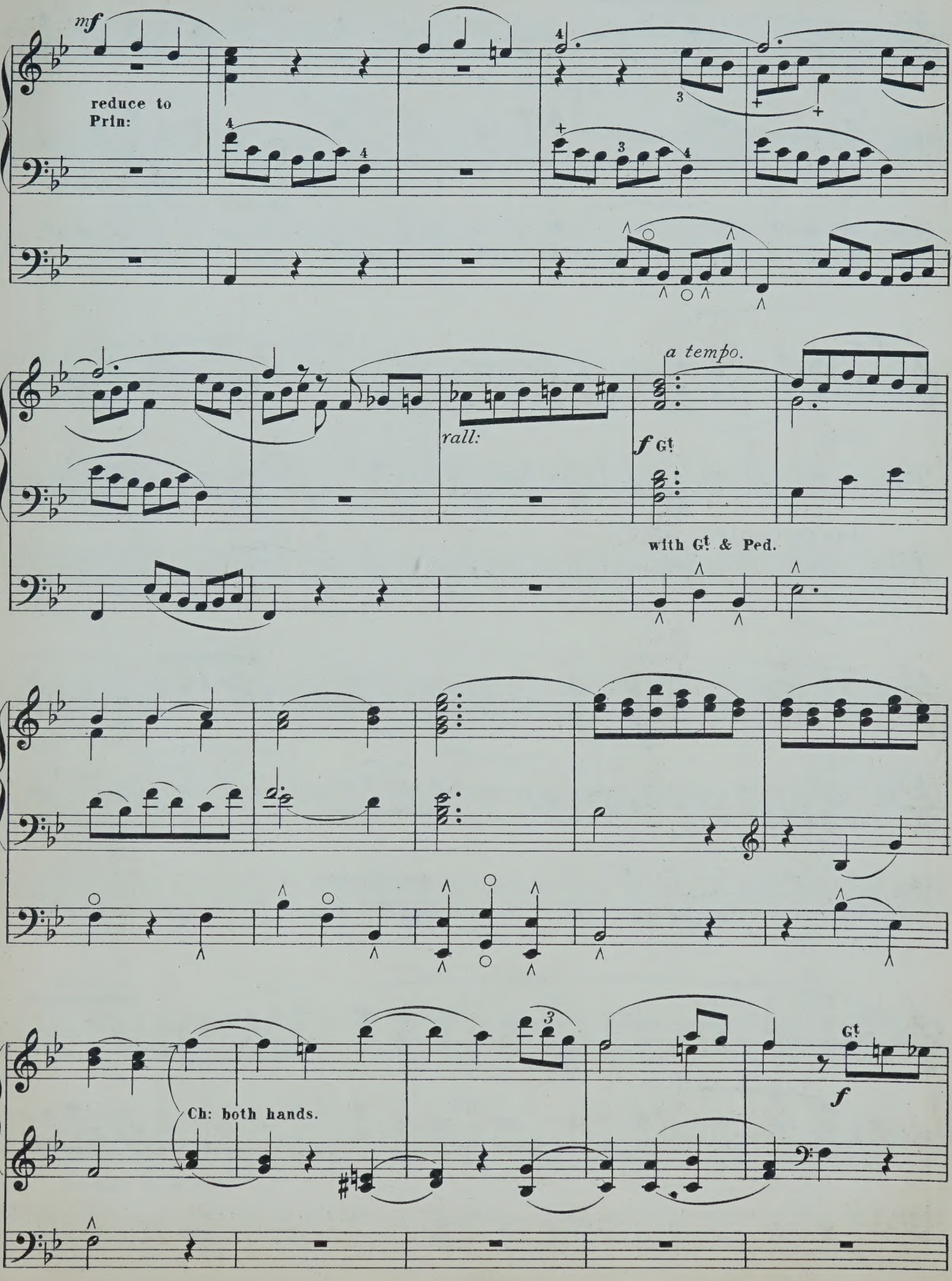
Prepare Organ.
Gt to 15th
Sw: Full.
Choir Flutes 8 & 4 ft
Ped 16 & 8 ft with Gt & Sw: coupled.

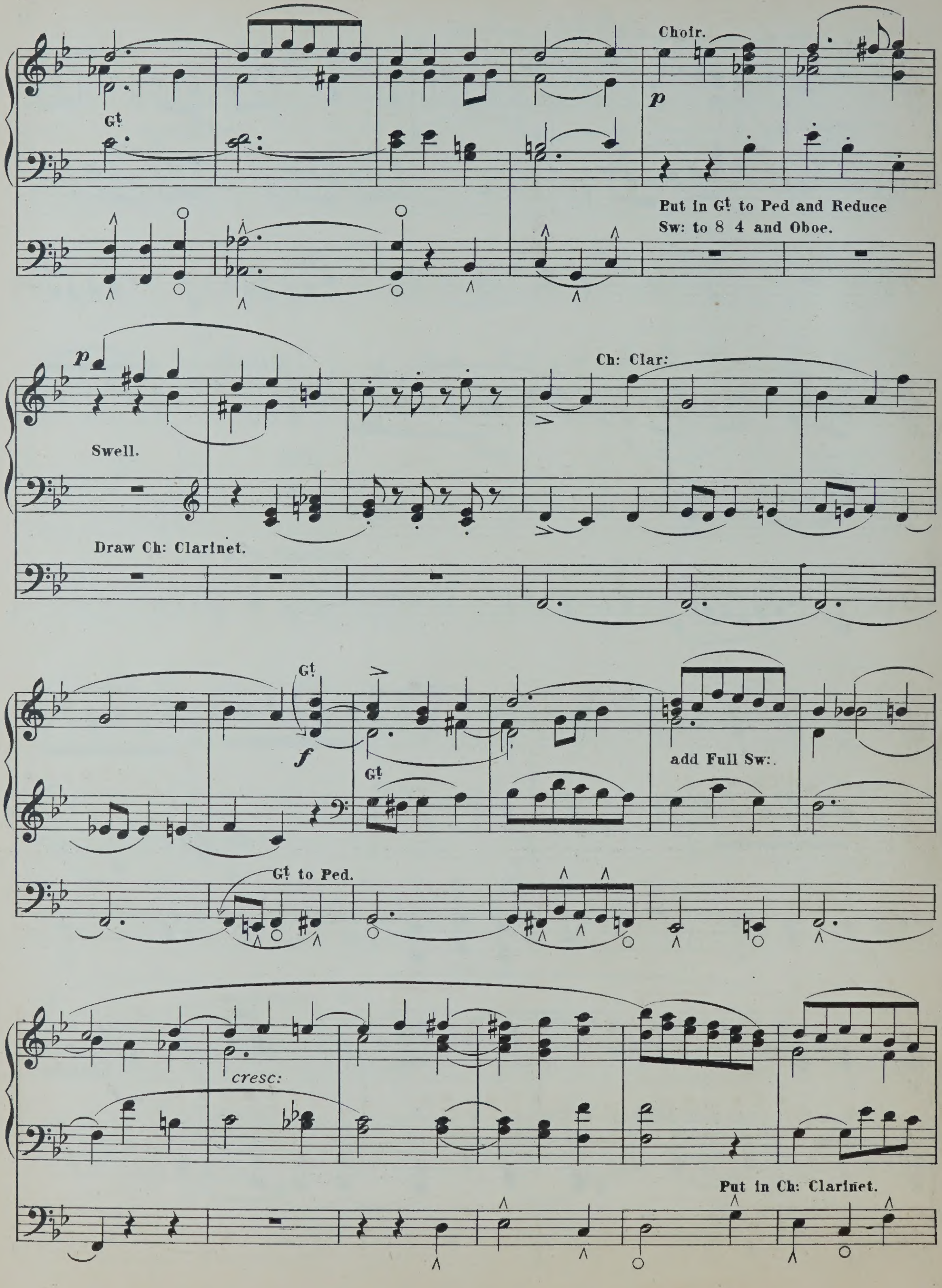
W. A. MOZART.
Op: 14. No 2.

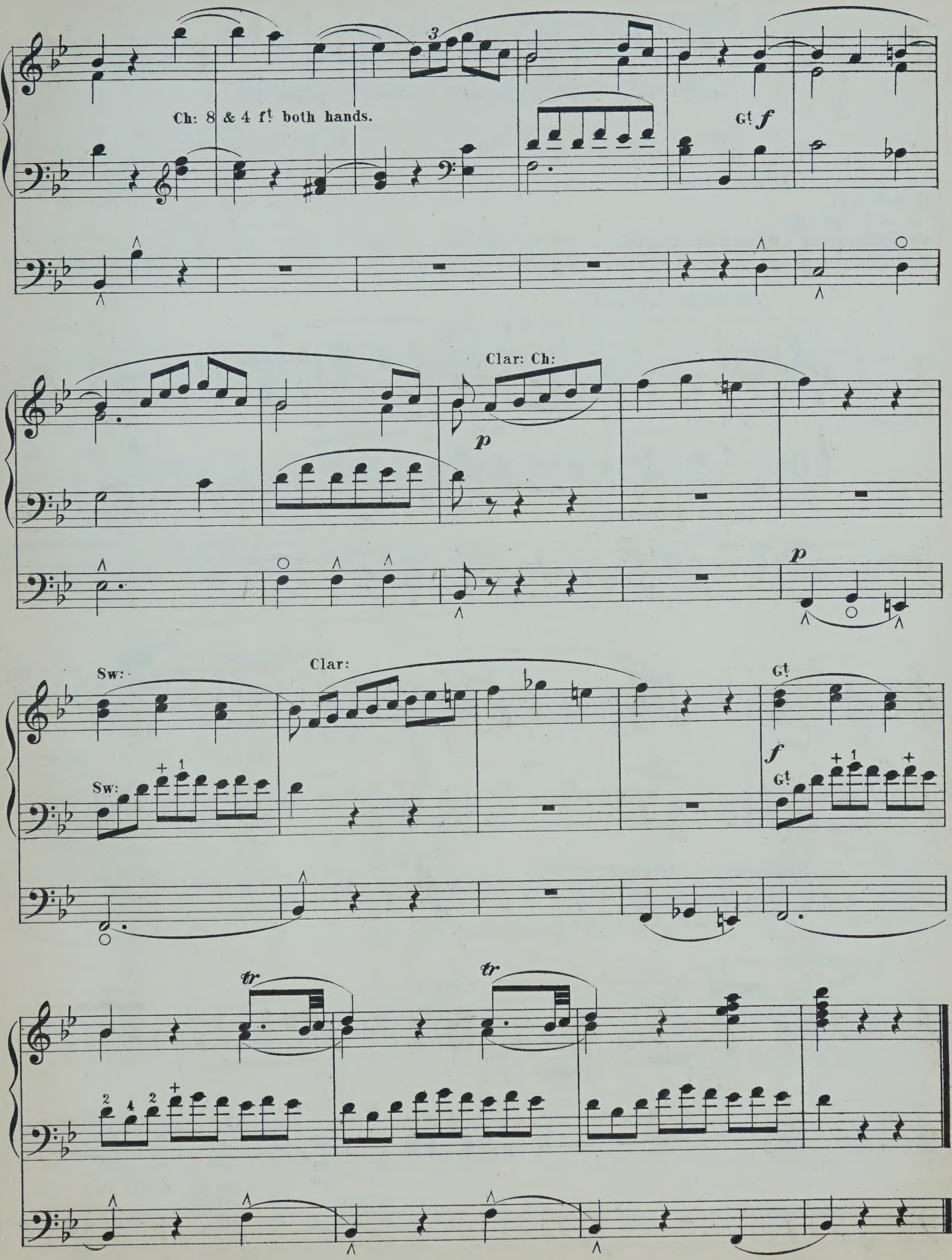

Tempo di Menuetto.
Manuale.
f Gt
with Gt to Ped.
Pedale.
3
Choir both hands.
Gt
f
Gt
Choir.
p
Put in Gt to Ped & Reduce Sw: to 8, 4 & Oboe.


p
Swell.
Sw:
(Draw Ch: Clarinet.)
Ch: Clar:
Gt
f
Gt
Gt to Ped.
Add Full Swell.
cresc:
(Put in Ch: Clarinet.)
3
Ch: 8 & 4 ft. both hands.
2nd Time Reduce Gt to Clarabella
& put in Sw: to Gt & Gt to Ped.


cresc:
f to 15th to Full Sw:
Full Gt


mf
reduce to Prin:
a tempo.
rall:
f Gt
with Gt & Ped.
Ch: both hands.
Gt
f


Gt
Choir.
p
Put in Gt to Ped and Reduce
Sw: to 8 4 and Oboe.
p
Swell.
Draw Ch: Clarinet.
Ch: Clar:
Gt
f
Gt
add Full Sw:.
Gt to Ped.
cresc:
Put in Ch: Clarinet.


3
Ch: 8 & 4 ft both hands.
Gt f
Clar: Ch:
p
p
Sw:
Sw:
Clar:
Gt
f
Gt
tr
tr

Andante Cantabile.

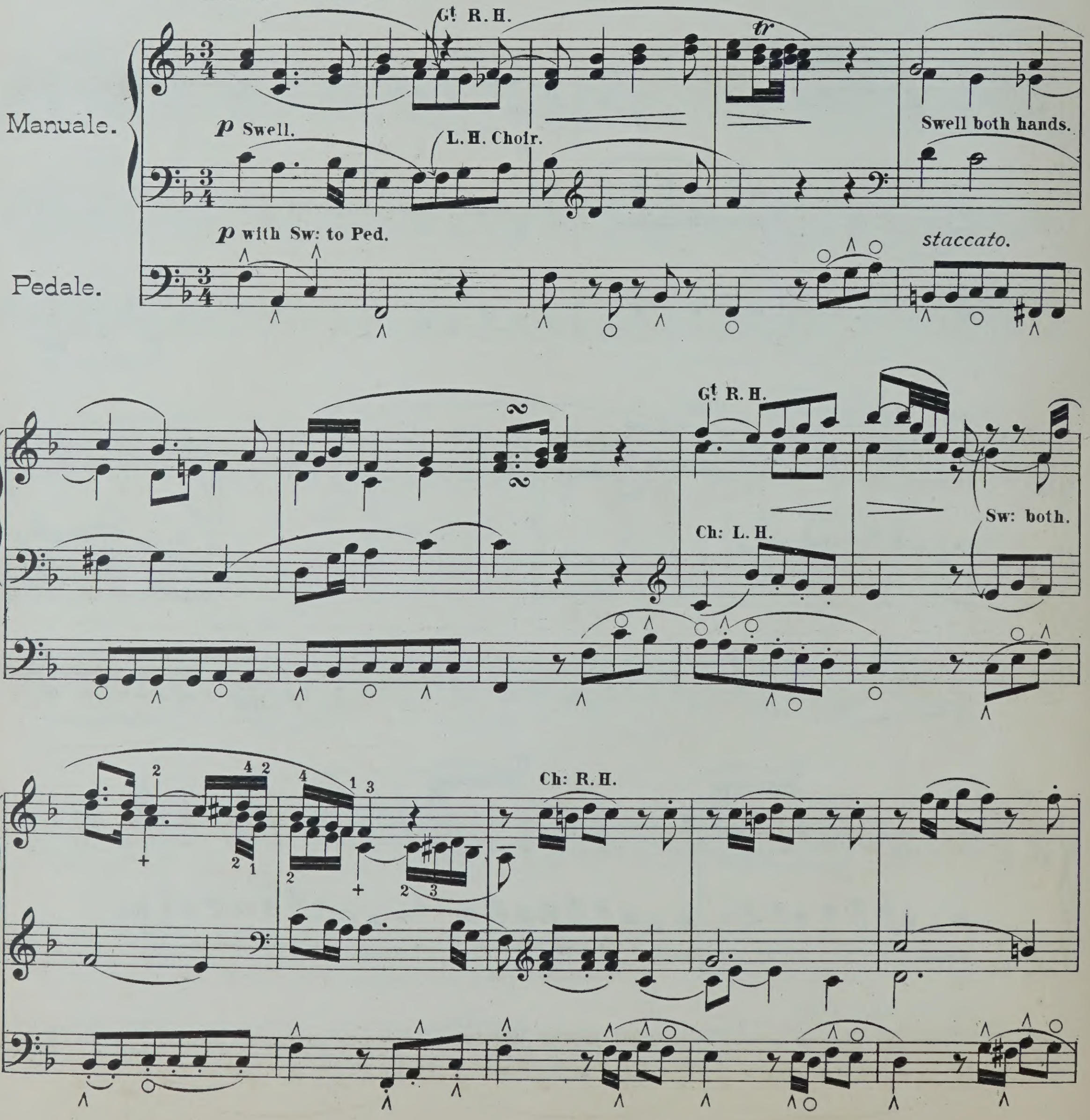
Originally Composed for a String Quartett.

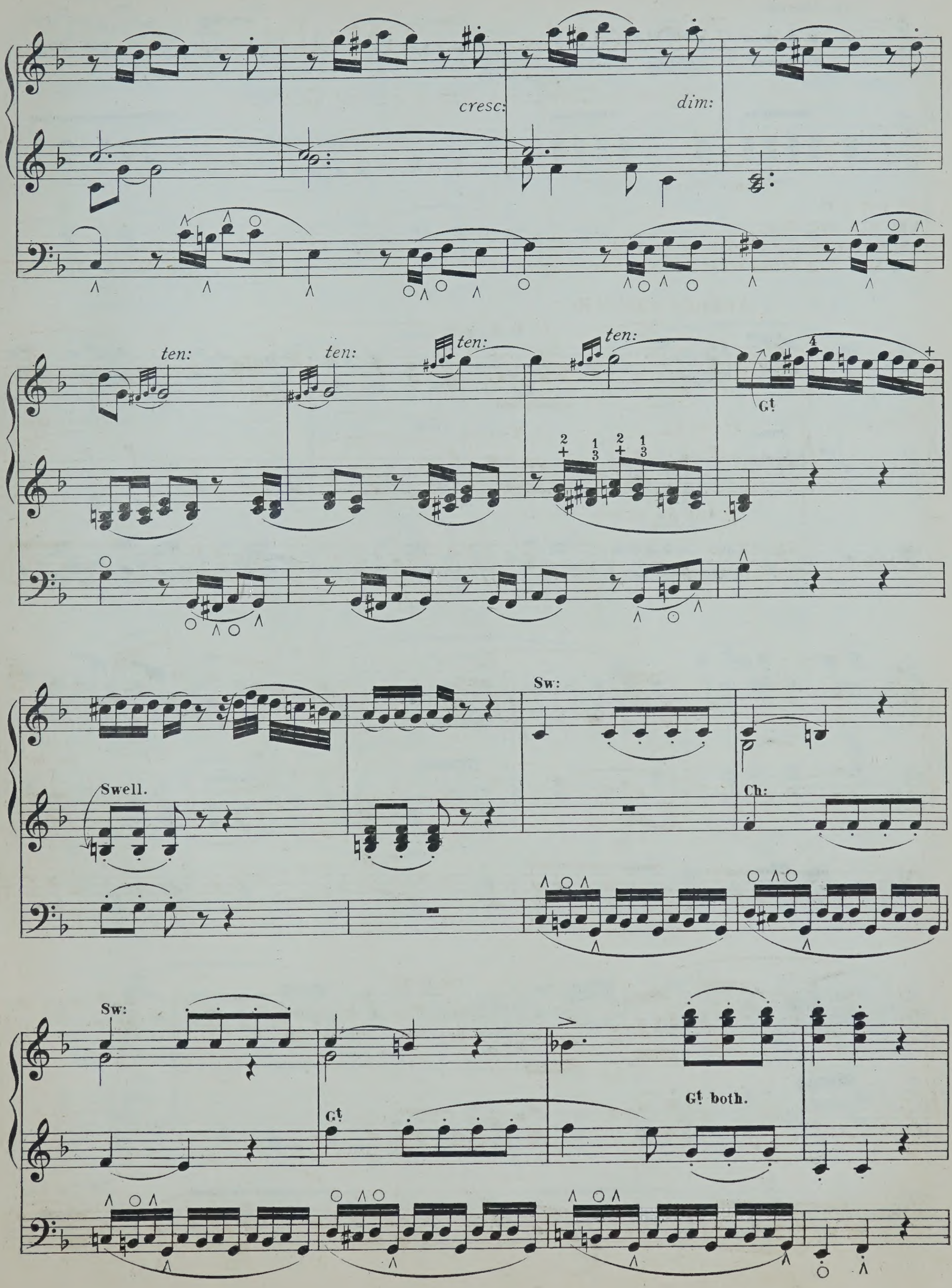
Prepare Organ.

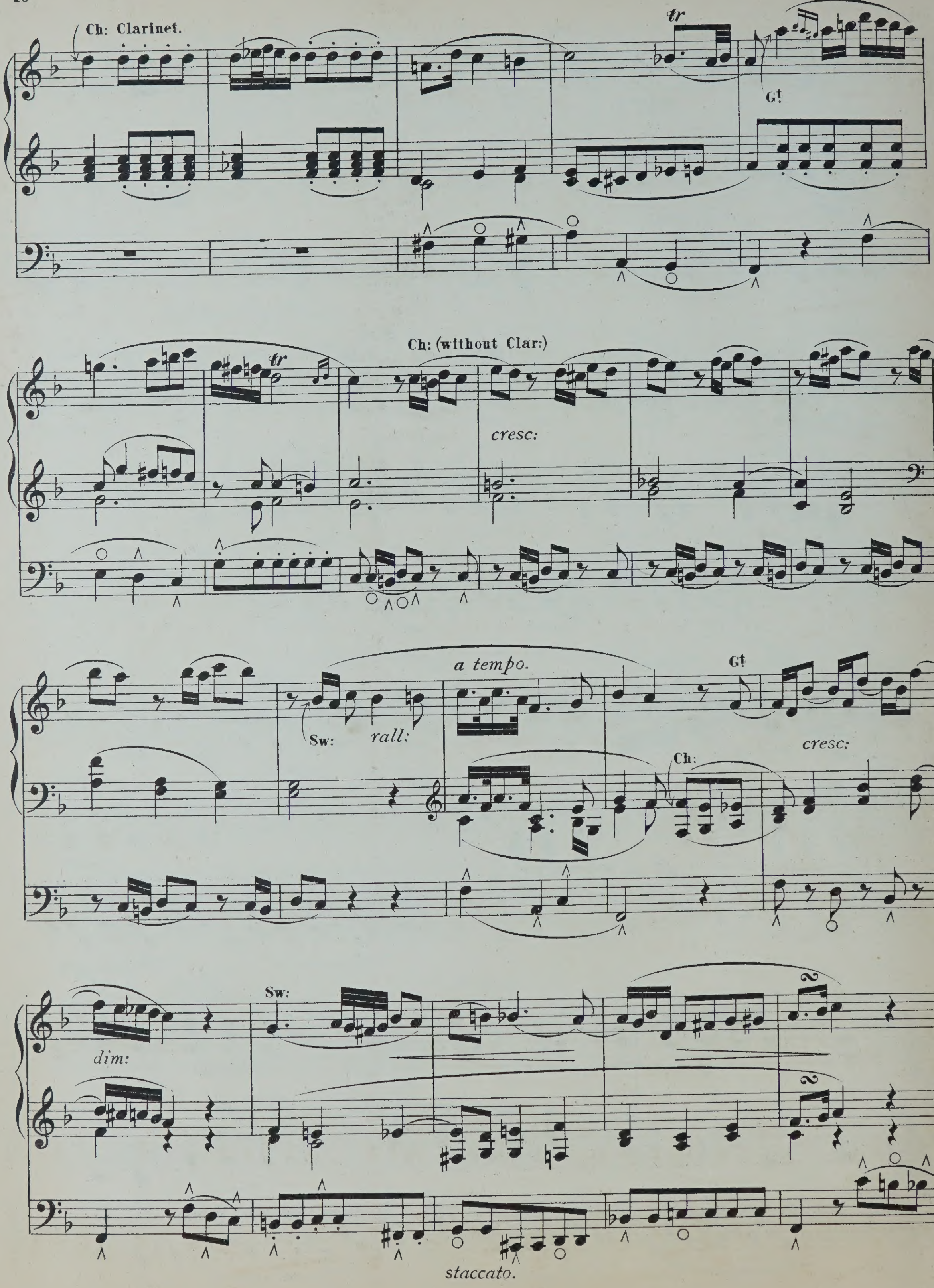
Gt soft 8 ft
Sw: 8, 4, and Oboe.
Ch: String toned 8 ft with Sw: coupled.
Ped Soft 16 & String toned 8 ft with Swell coupled.

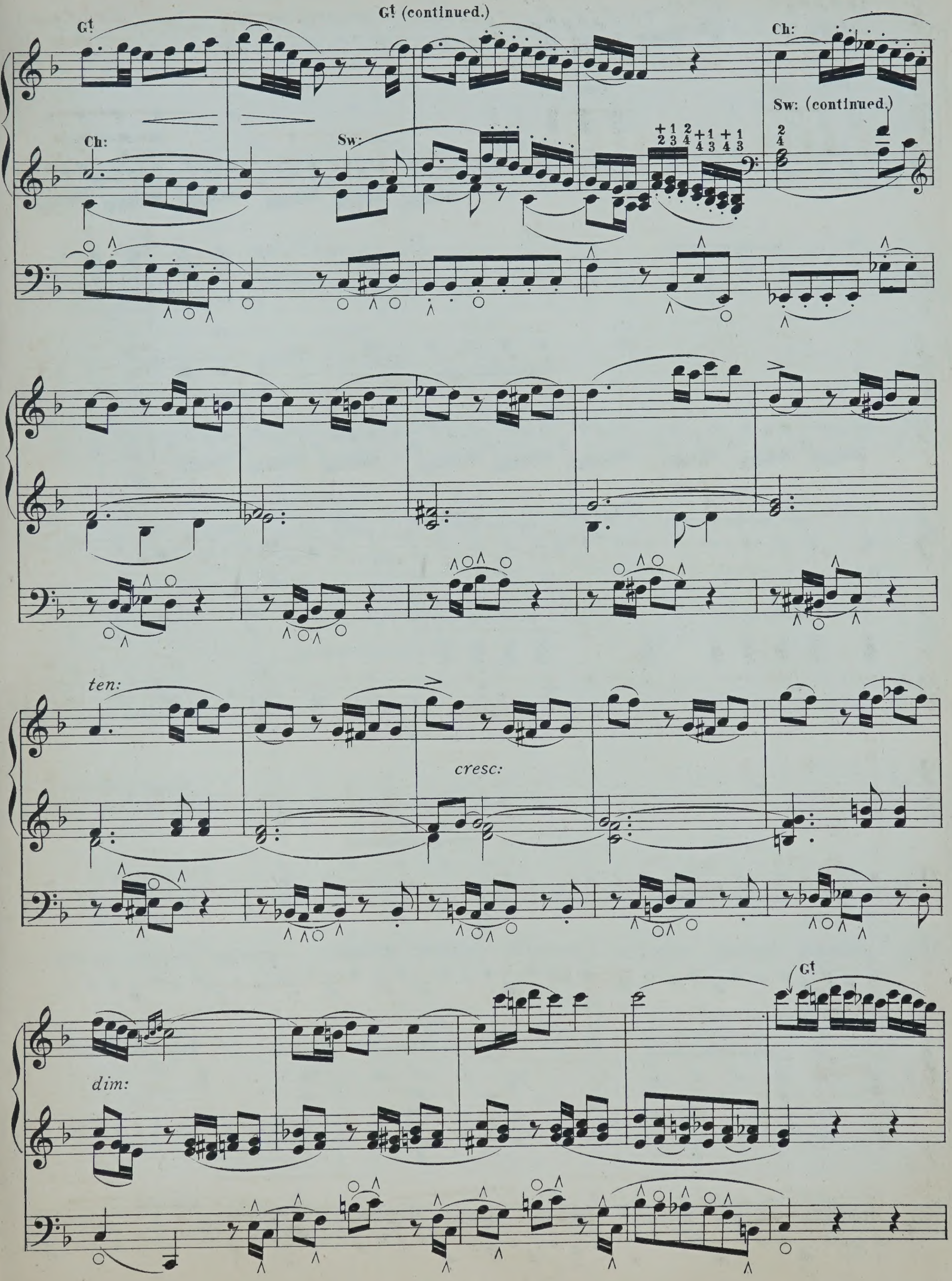
W. A. MOZART.

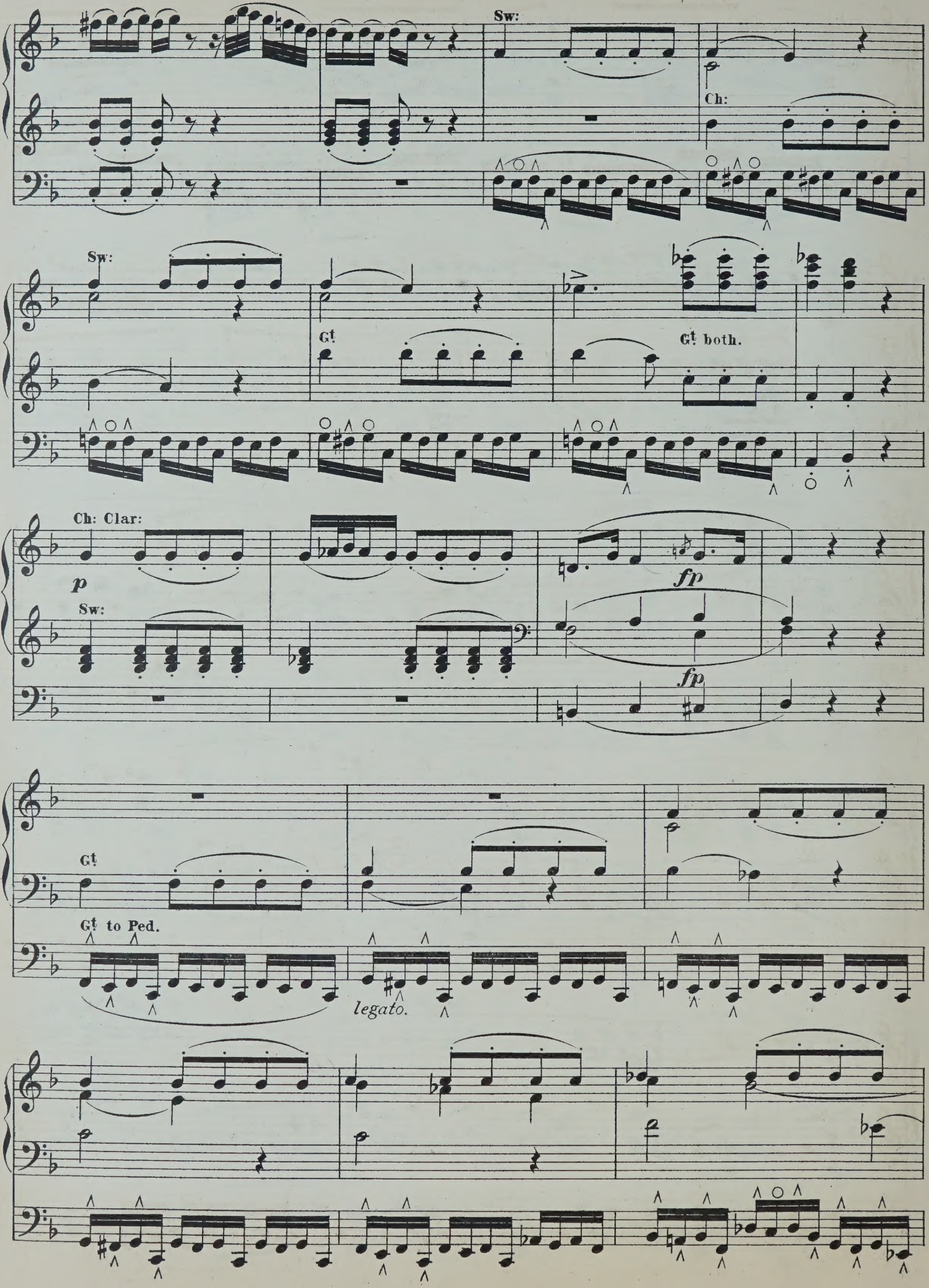
Andante cantabile.

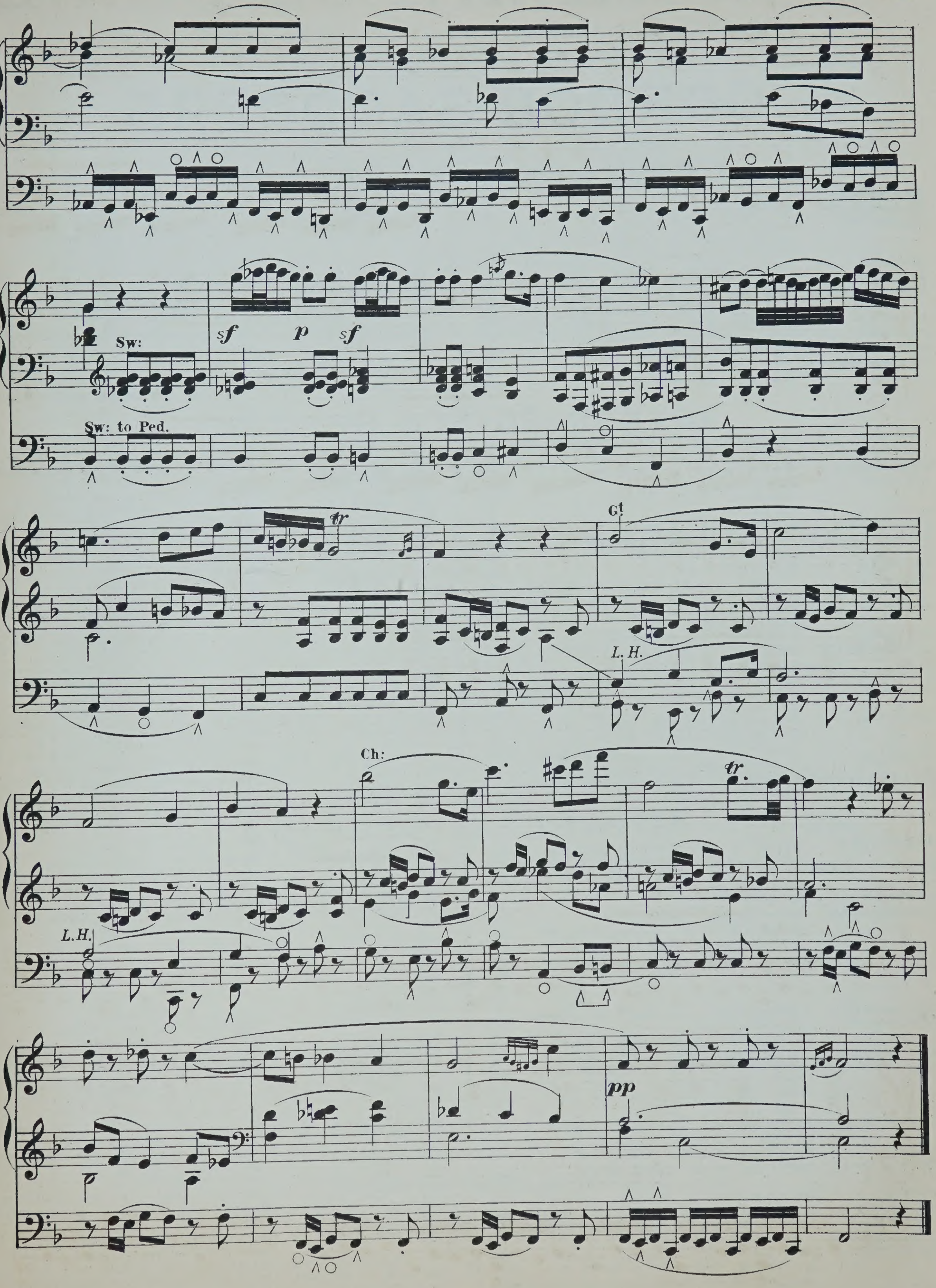

Gt R.H.
tr
Manuale.
p Swell.
L.H. Choir.
Swell both hands.
p with Sw: to Ped.
staccato.
Pedale.
Gt R.H.
Ch: L.H.
Sw: both.
2
4 2
4
1 3
2 1
2
+
2 3
+
Ch: R.H.


cresc:
dim:
ten:
ten:
ten:
ten:
G!
Swell.
Sw:
Ch:
Sw:
G!
G! both.


Ch: Clarinet.
tr
Gt
Ch: (without Clar:)
tr
cresc:
a tempo.
Sw:
rall:
Gt
Ch:
cresc:
dim:
Sw:
staccato.


Gt
Gt (continued.)
Ch:
Ch:
Sw:
Sw: (continued.)
2 4
+ 2
1 3
2 4
+ 4
1 3
+ 4
1 3
ten:
cresc:
dim:
Gt


Sw:
Ch:
Sw:
Gt
Gt both.
Ch: Clar:
p
Sw:
fp
fp
Gt
Gt to Ped.
legato.


Sw:
sf
p
sf
Sw: to Ped.
tr
Gt
L.H.
L.H.
Ch:
tr
pp

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4.	*BURGMÜLLER*	RONDO ALLA TURCA OP. 68	3
6.	*CLEMENTI*	SONATINA IN G, OP. 36, Nº 2	3
8.	,,	SONATINA IN F, OP. 36, Nº 4	3
10.	,,	SONATINA IN D, OP. 36, Nº 6	3
12.	*KUHLAU*	SONATINA IN F, OP. 55, Nº 4	3
14.	*SCHUMANN*	THE POOR ORPHAN OP. 68, Nº 6	1/
16.	,,	THE MERRY PEASANT ,, Nº 10	1/
18.	*STEIBELT*	RONDO TURC IN C	3
20.	*HUNTEN*	INTRODUCTION & RONDO OP. 78, Nº 1	3
22.	*SCHUMANN*	WIEGENLIEDCHEN IN G, OP. 124.	3
24.	*KUHLAU*	SONATINA IN G, OP. 20, Nº 2	4
26.	*HELLER, STEPHEN*	OP. 47. Nº 9.	1/
28.	*BENNETT, SIR W. S.*	MODERATO SEMPLICE, LENTO SOSTENUTO.	2

INTERMEDIATE SECTION

.	*HAYDN*	MODERATO FROM SONATA IN C SHARP MINOR.	3/-
.	*HAYDN*	SONATA IN G	4/-
.	*CLEMENTI*	SONATA IN B FLAT OP. 24	5/-
.	*HAYDN*	FANTASIA IN C	4/-
.	,,	SONATA IN D, OP. 17	4/-
.	,,	SONATA IN C	4/-
.	*BEETHOVEN*	SONATA IN G, OP. 49	3/-
.	*BENNETT, SIR W.S.*	MODERATO GRAZIOSO OP. 14	3/-
.	*DUSSEK*	SONATA IN B FLAT	4/-
.	*HANDEL*	FANTASIA IN C	3/-
.	*HUMMEL*	RONDO VILLAGEOIS IN C, OP. 122	4/-
.	,,	INDIAN RONDO IN E MINOR	3/-
.	*KJERULF*	FRÜHLINGSLIED	3/-
.	,,	SCHERZO	3/-
.	*MOZART*	FANTASIA IN D MINOR	3/-
.	*SCHLESINGER*	RONDINO IN B FLAT	3/-
.	*FIELD*	RONDO IN E FLAT	4/-
.	*BACH*	ECHO FROM PARTITA IN B MINOR	3/-
.	*MOZART*	SONATA IN G	4/-
.	,,	SONATA IN C	4/-
.	*BERTINI*	STUDIES OP. 32. BOOK 1	5/-
.	,,	STUDIES OP. 32. BOOK 2	5/-
.	*BACH*	GAVOTTE & MUSETTE IN D MINOR	3/-
.	*POTTER*	ALLEGRO BRILLANTE IN D	4/-
.	*BENNETT, SIR W.S.*	CAPRICCIO IN A MINOR, OP. 28, Nº 3	4/-
.	*DUSSEK*	MENUET DU CARÊME	3/-
30.	*HAYDN*	PRESTO FROM SONATA IN E MINOR.	3/
32.	,,	ALLEGRO CON BRIO FROM SONATA IN D	3/
34.	*DUSSEK*	SONATA IN D, Nº 1, OP. 47	5/
36.	,,	SONATA IN G, Nº 2, OP. 47	5/
38.	*MOZART*	POSTHUMOUS RONDO IN B FLAT	4/
40.	,,	SONATA IN F, Nº 2	4/
42.	*BEETHOVEN*	RONDO IN C, OP. 51	3
44.	*DUSSEK*	L' ADIEU	4
46.	,,	LA CONSOLATION	4
48.	*HANDEL*	CHACONNE IN G	4
50.	*HUMMEL*	LA CONTEMPLAZIONE	4
52.	*MENDELSSOHN*	ANDANTE & ALLEGRO OP. 16, Nº 1	3
54.	,, *6 CHRISTMAS PIECES*, Nº 1.	ALLEGRO NON TROPPO	1/
56.	,,	2. ANDANTE SOSTENUTO	1/
58.	,,	3. ALLEGRETTO	1/
60.	,,	4. ANDANTE CON MOTO	1/
62.	,,	5. ALLEGRO ASSAI	2/
64.	,,	6. VIVACE	2/
66.	*BENNETT, SIR W.S.*	INTRODUCTION & PASTORALE OP. 28, Nº 1	3/
68.	,,	RONDINO IN E OP. 28, Nº 2	4/
70.	*GRIEG*	POETISCHE TONBILDER, OP. 3, Nºs 1.2.3	4/
72.	,,	,, ,, OP. 3, Nºs 4.5.6	4/
74.	*HANDEL*	ALLEGRO IN F 2ND SUITE	3/
76.	*BACH*	INVENTIONS IN TWO PARTS Nºs 1 & 8	3/
78.	*CHOPIN*	VALSE IN A MINOR, OP. 34, Nº 2	4
80.	*HANDEL*	ALLEGRO, SARABANDE, PASSACAILLE IN G MINOR	4/

ADVANCED SECTION

.	*BEETHOVEN*	SONATA IN F MINOR, OP. 2, Nº 1	4/-
.	,,	SONATA IN C SHARP MINOR, OP. 27	4/-
.	*BENNETT, SIR W.S.*	CAPRICCIO IN D MINOR, OP. 2	4/-
.	*CHOPIN*	VALSE IN A FLAT, OP. 34	4/-
.	*HENSELT*	WIEGENLIED	3/-
.	*MENDELSSOHN*	CAPRICCIO OP. 16, Nº 2	3/-
.	,,	CAPRICE IN A MINOR, OP. 33, Nº 1	4/-
.	,,	LIEDER OHNE WORTE, Nº 10	2/-
.	,,	,, ,, 15	2/-
.	,,	,, ,, 18	2/-
.	,,	,, ,, 21	2/-
.	,,	,, ,, 34	2/-
.	*SCHUBERT*	IMPROMPTU IN B FLAT, OP. 142, Nº 3	4/-
.	*SCHUMANN*	ARABESQUE	4/-
.	,,	GRILLEN, PHANTASIESTÜCKE	3/-
.	*BENNETT, SIR W.S.*	RONDO PIACEVOLE, OP. 25	4/-
.	,,	SERENATA IN F OP. 13	3/-
.	,,	THE FOUNTAIN OP. 10	3/-
.	,,	THE MILLSTREAM, OP. 10.	3/-
.	,,	THE LAKE, OP. 10.	3/-
.	*SCHUMANN*	AUFSCHWUNG, PHANTASIESTÜCKE	3/-
.	,,	IN DER NACHT	4/-
.	*MOZART*	FANTASIA & FUGUE IN C	4/-
.	*BEETHOVEN*	SONATA IN A OP. 2, Nº 2	5/-
.	,,	,, IN C OP. 2, Nº 3	5/-
.	*CHOPIN*	BERCEUSE OP. 57	4/-
.	*HELLER*	RESTLESS NIGHTS Nºs 15 & 16	4/-
.	*SCHUBERT*	IMPROMPTU IN F MINOR OP. 142, Nº 4	4/-
.	*MENDELSSOHN*	PRELUDE & FUGUE IN D	4/-
.	*BEETHOVEN*	SONATA IN C MINOR OP. 10. Nº 1.	5/-
.	,,	SONATA IN F OP. 10. Nº 2.	5/-
.	,,	LARGO E MESTO FROM SONATA IN D. OP. 10. Nº 3.	3/-
82.	*BEETHOVEN*	SONATA IN C MINOR, OP. 13	4/
84.	,,	ANDANTE IN F	4/
86.	*BENNETT, SIR W.S.*	SCHERZO IN F MINOR, OP. 13	4/
88.	*HENSELT*	FRÜHLINGSLIED	4/
90.	*MENDELSSOHN*	ANDANTE & RONDO CAPRICCIOSO, OP. 14	4/
92.	,,	RIVULET, OP. 16, Nº 3	3/
94.	,,	LIEDER OHNE WORTE, Nº 8	2/
96.	,,	,, ,, 11	2/
98.	,,	,, ,, 17	2/
100.	,,	,, ,, 20	2/
102.	,,	,, ,, 31	2/
104.	*MOZART*	RONDO IN A MINOR	4
106.	*SCHUMANN*	NOVELLETTE IN F, OP. 21, Nº 1	3
108.	,,	ABENDS, PHANTASIESTÜCKE	2/
110.	*WEBER*	RONDO BRILLANTE IN E FLAT, OP. 62	4/
112.	*MOZART*	TEMA IN A	4/
114.	*WEBER*	POLACCA BRILLANTE IN E	4
116.	*HUMMEL*	LA BELLA CAPRICCIOSA, OP. 55.	5/
118.	,,	CAPRICCIO IN F	4/
120.	*CHOPIN*	IMPROMPTU IN A♭ OP. 29	3/
122.	*MENDELSSOHN*	CAPRICE IN E OP. 33, Nº 2	4
124.	,,	CAPRICE IN B♭ MINOR OP. 33, Nº 3	4
126.	*GRIEG*	ANITRA'S DANCE	4
128.	,,	BRIDAL MARCH	4
130.	*CHOPIN*	FANTASIE-IMPROMPTU IN C SHARP MINOR.	4
132.	,,	POLONAISE IN C SHARP MINOR, OP. 26	4
134.	,,	VALSE IN A FLAT OP. 42	4
136.	*WEBER*	GRAND POLONAISE	4
138.	,,	MOMENTO CAPRICCIOSO OP. 14.	4
140.	*BEETHOVEN*	SONATA IN E, OP. 14. Nº 1.	5
142.	*MENDELSSOHN*	ANDANTE & PRESTO AGITATO	4
144.	*CHOPIN*	VALSE IN C SHARP MINOR. OP. 64. Nº 2.	3

[illegible]

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A. HAMMOND & Co.
5, VIGO STREET, LONDON, W.

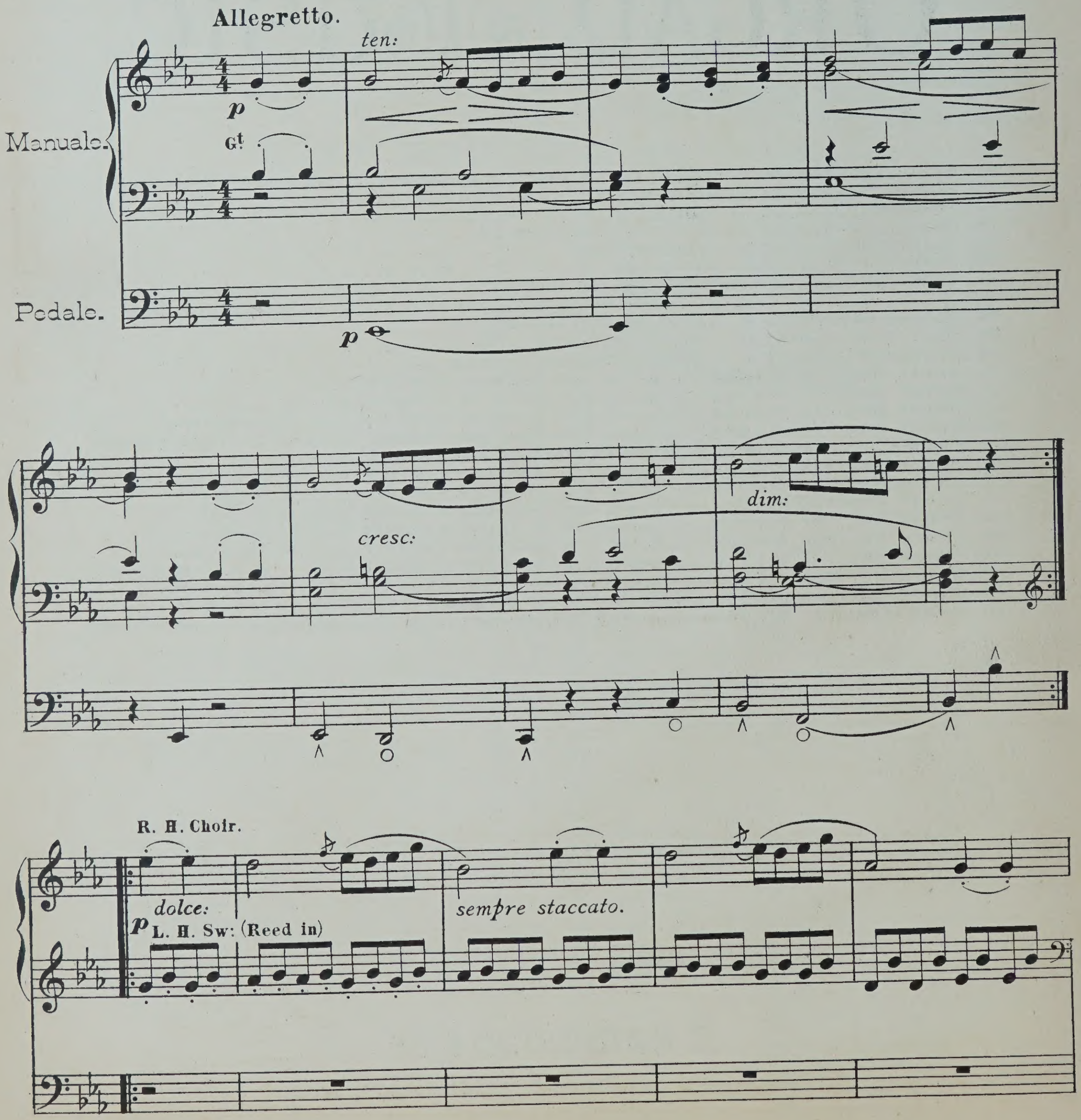
ROMANZA.

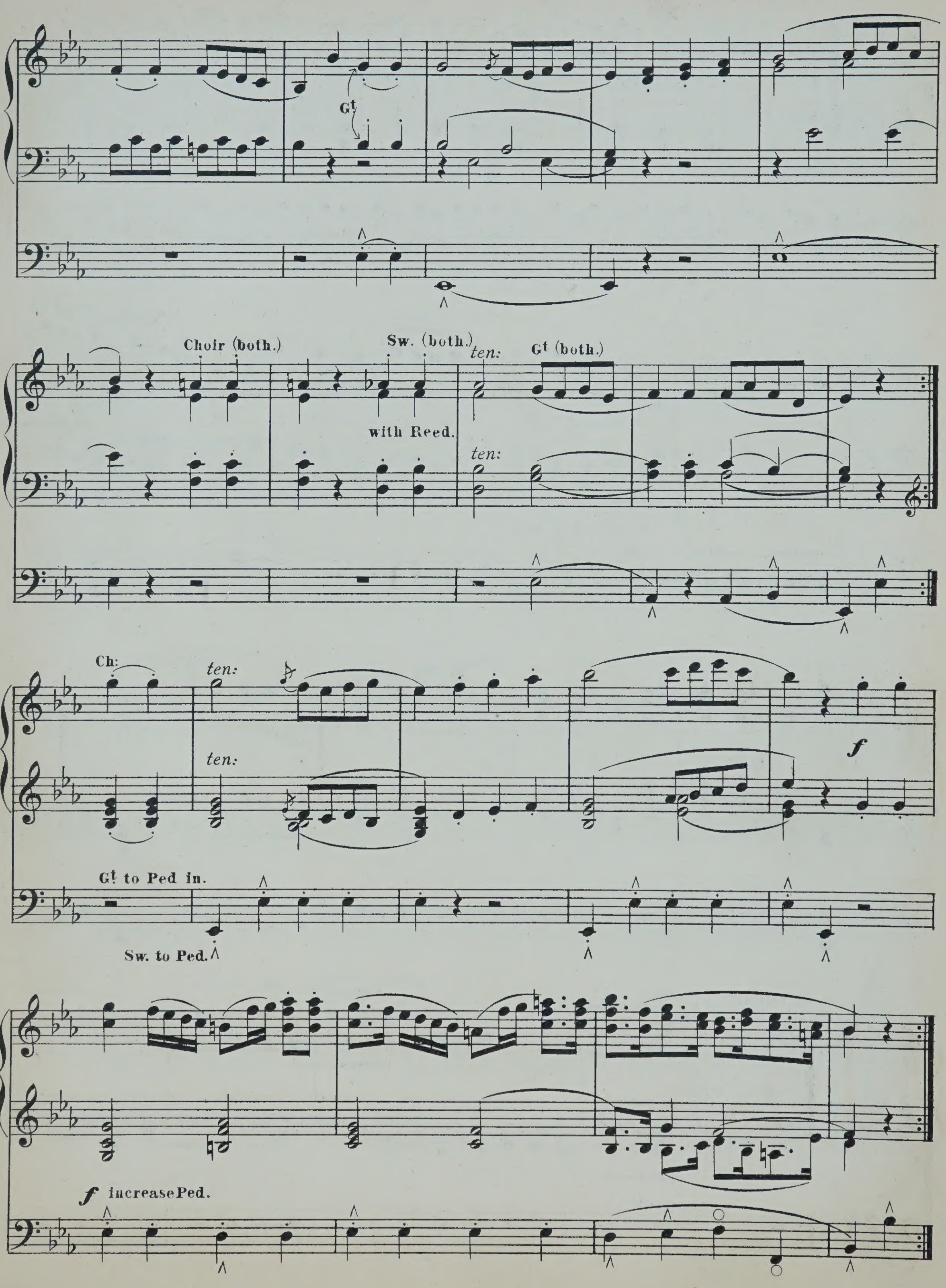
From a Symphony "La Reine de France."

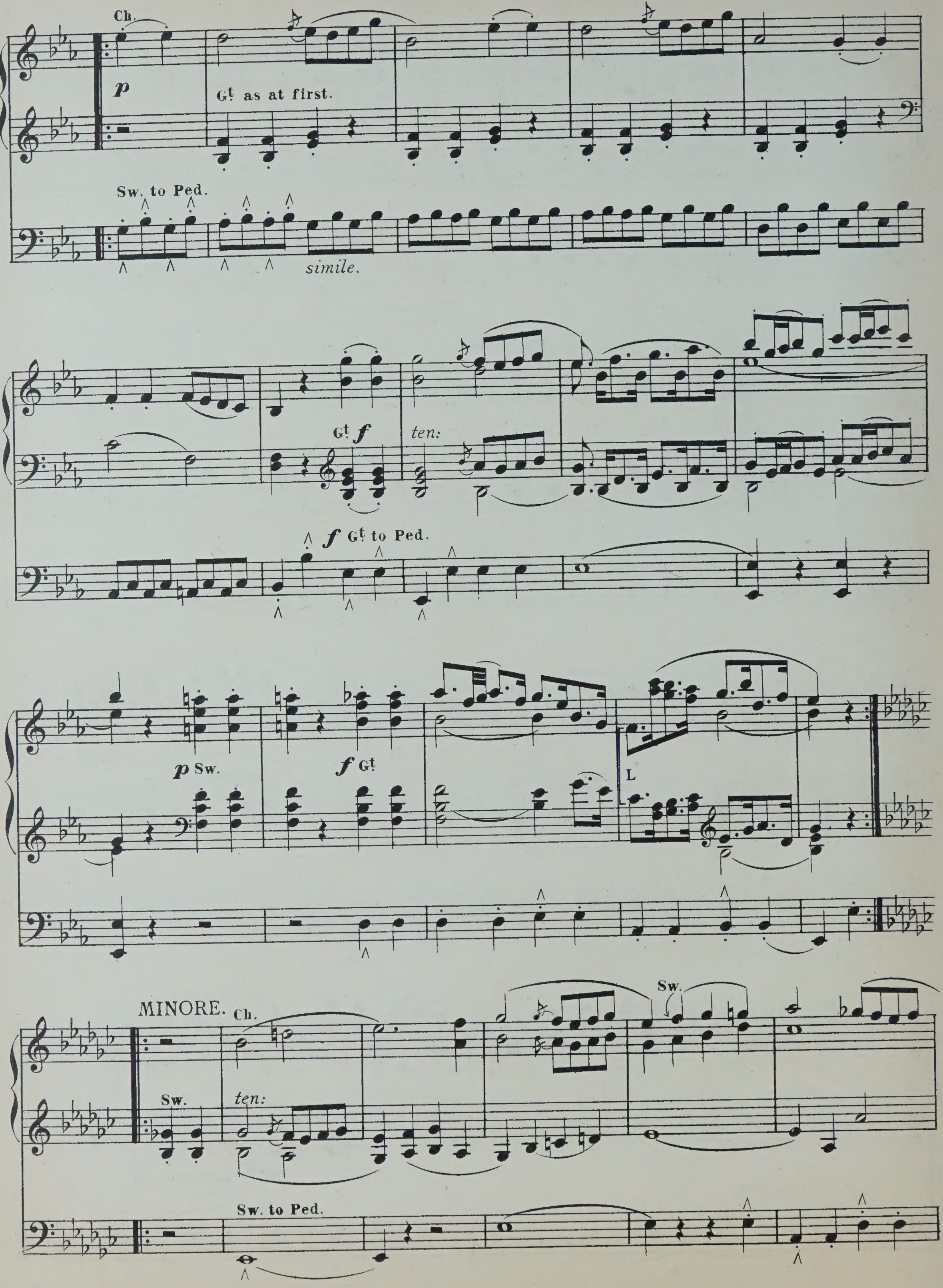
Transcibed for the Organ by Dr. Charles W. Pearce. F. R. C. O.

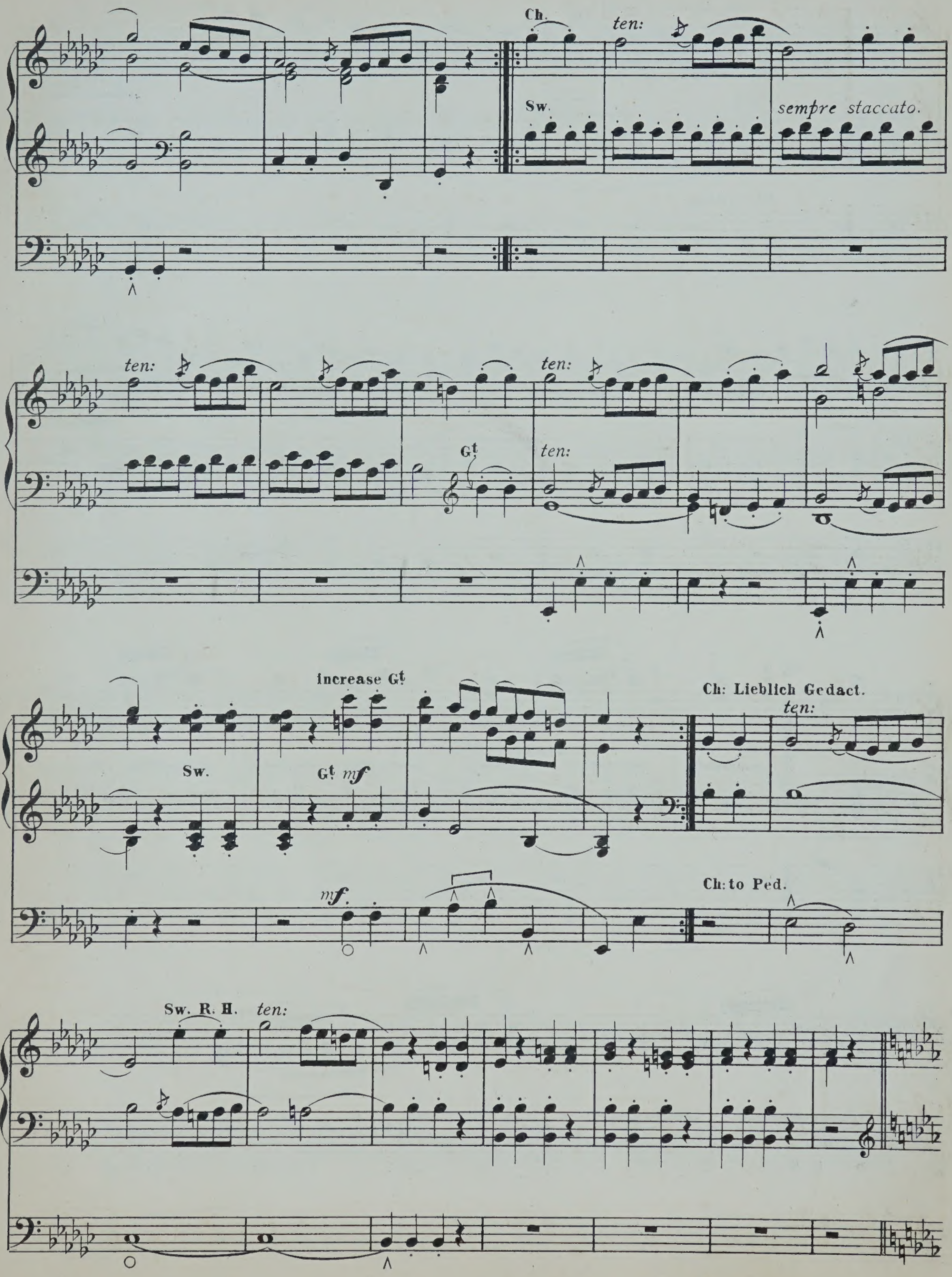
Prepare Organ:-
Great Soft 8ft. with Sw. coupled.
Swell 8ft with soft reed.
Choir Gamba 8ft.
Ped. soft 16ft with Gt. coupled.

JOSEPH HAYDN.

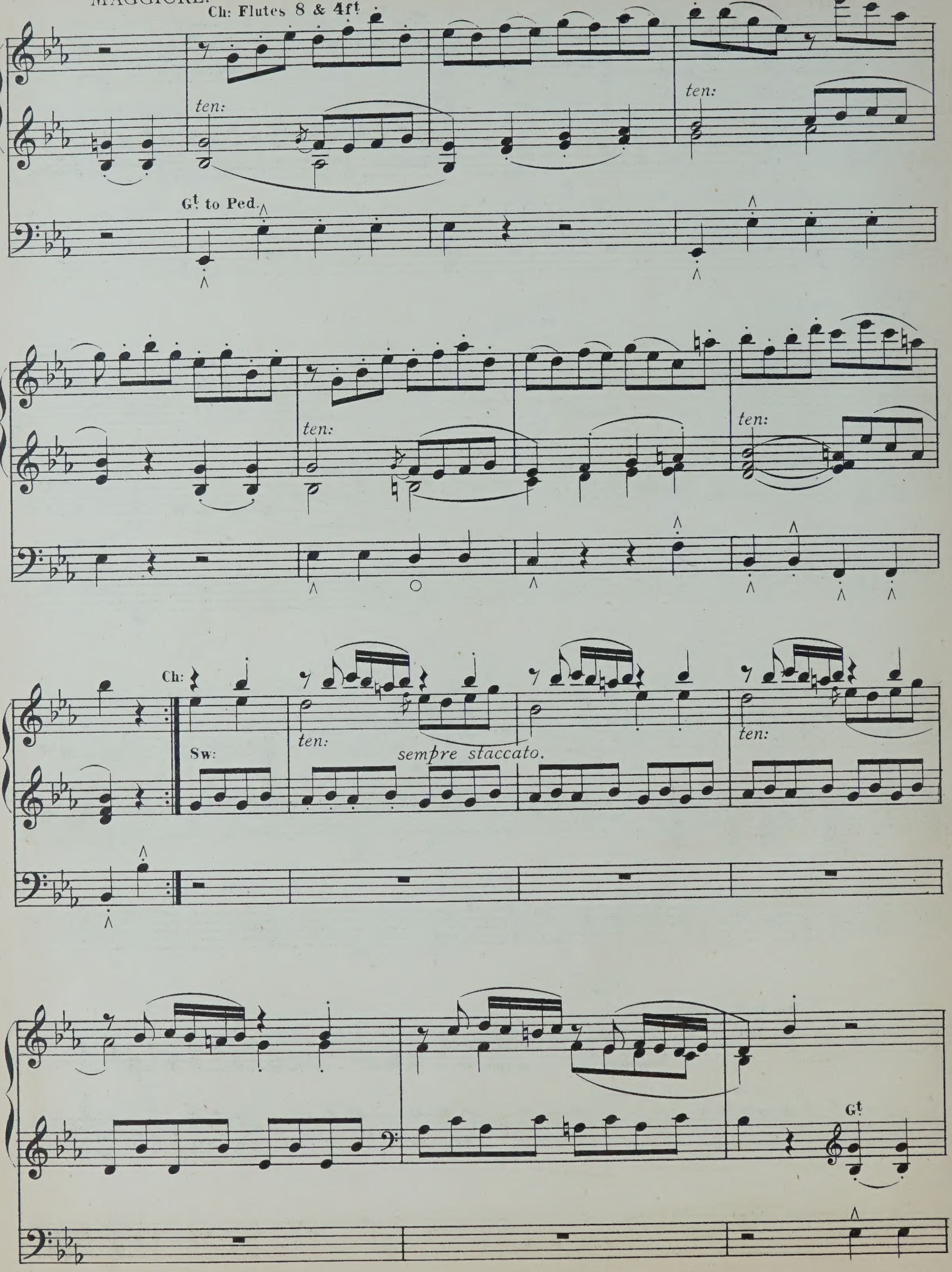

Allegretto.
ten:
p
Gt.
Manuale.
Pedale.
p
cresc:
dim:
R. H. Choir.
dolce:
p L. H. Sw: (Reed in)
sempre staccato.

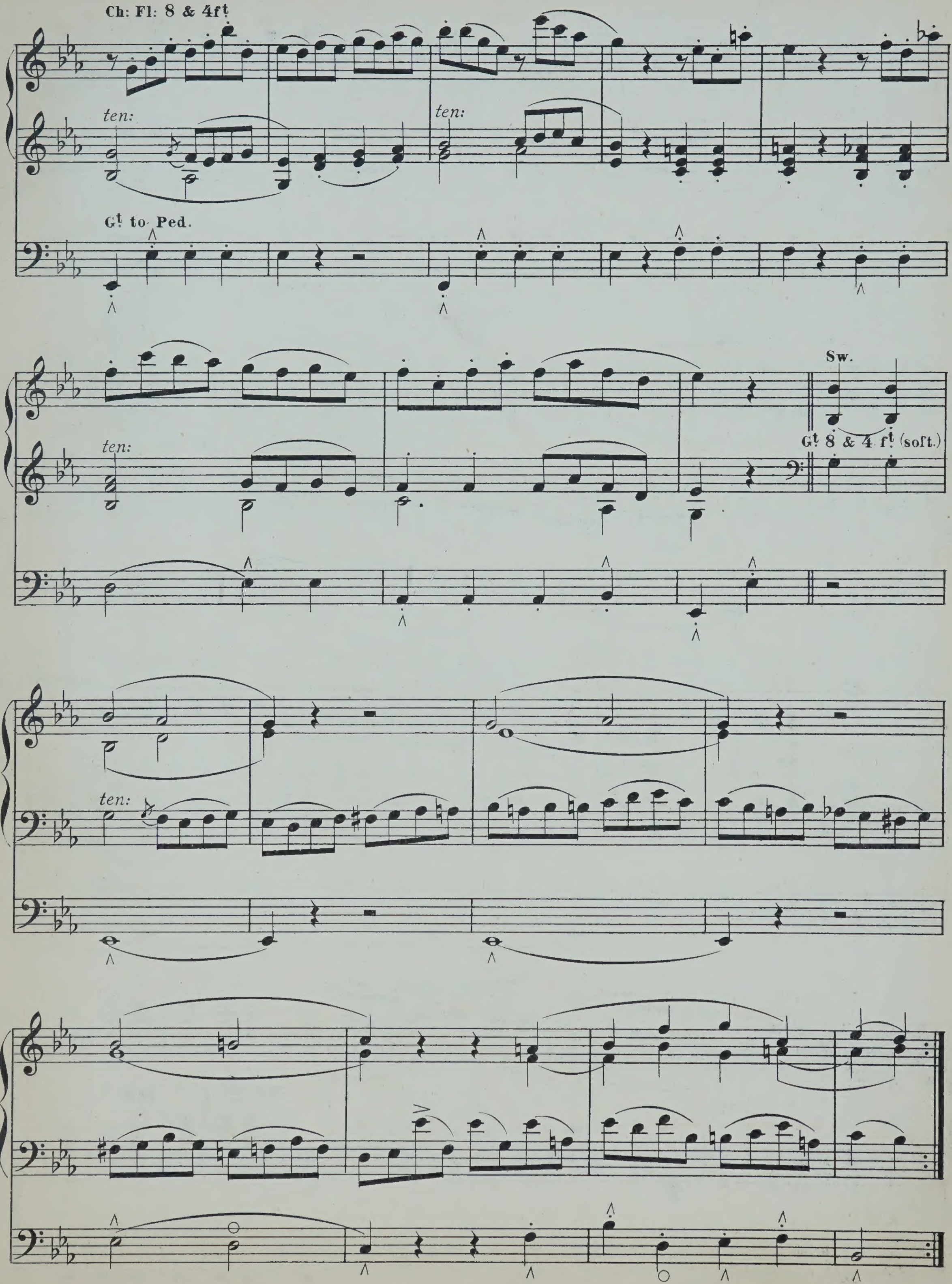

Gt
Choir (both.)
Sw. (both.)
ten:
Gt (both.)
with Reed.
ten:
Ch:
ten:
ten:
f
Gt to Ped in.
Sw. to Ped.
f increase Ped.

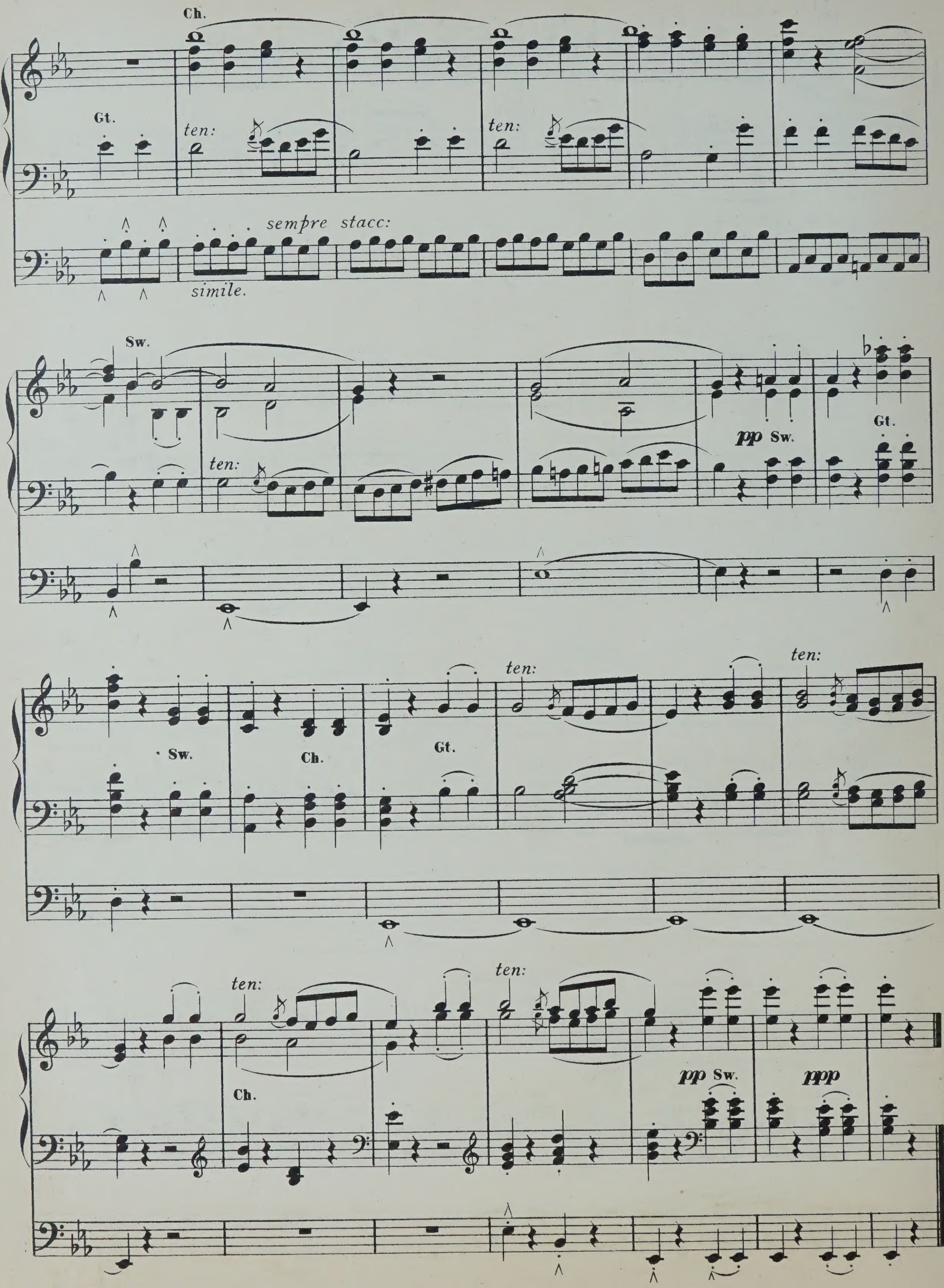

Ch.
p
Gt. as at first.
Sw. to Ped.
simile.
Gt. f
ten:
f Gt. to Ped.
p Sw.
f Gt.
L
MINORE.
Ch.
Sw.
ten:
Sw.
Sw. to Ped.


Ch.
ten:
Sw.
sempre staccato.
ten:
Gt.
ten:
increase Gt.
Sw.
Gt. mf
mf.
Ch: Lieblich Gedact.
ten:
Ch: to Ped.
Sw. R. H.
ten:

MAGGIORE.


Ch: Flutes 8 & 4ft
ten:
Gt to Ped.
ten:
ten:
ten:
Ch:
Sw:
ten:
sempre staccato.
ten:
Gt


Ch: Fl: 8 & 4ft
ten:
Gt to Ped.
ten:
ten:
Sw.
Gt 8 & 4 ft (soft.)
ten:

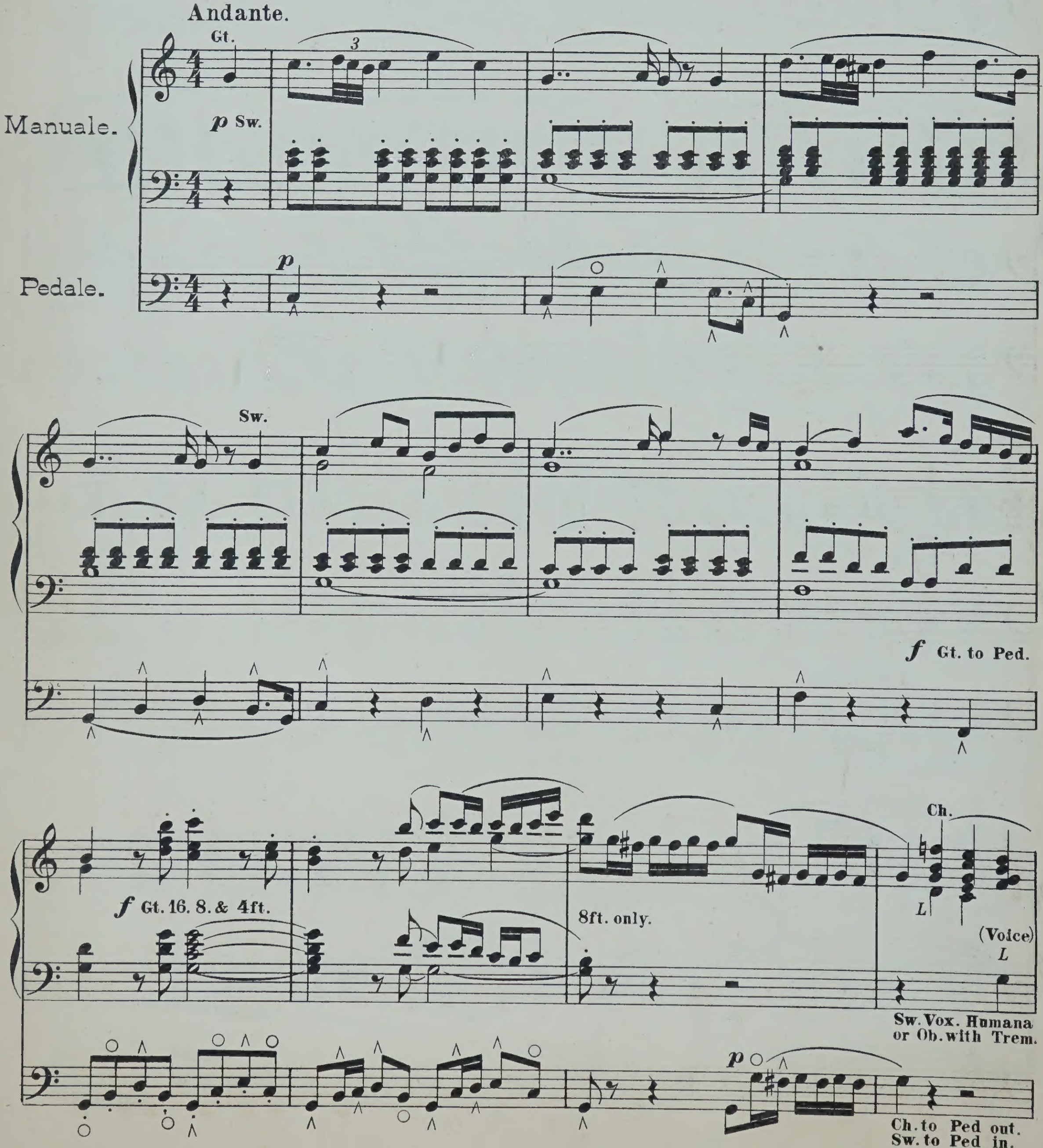

Ch.
Gt.
ten:
ten:
sempre stacc:
simile.
Sw.
ten:
pp Sw.
Gt.
Sw.
Ch.
Gt.
ten:
ten:
ten:
Ch.
ten:
pp Sw.
ppp

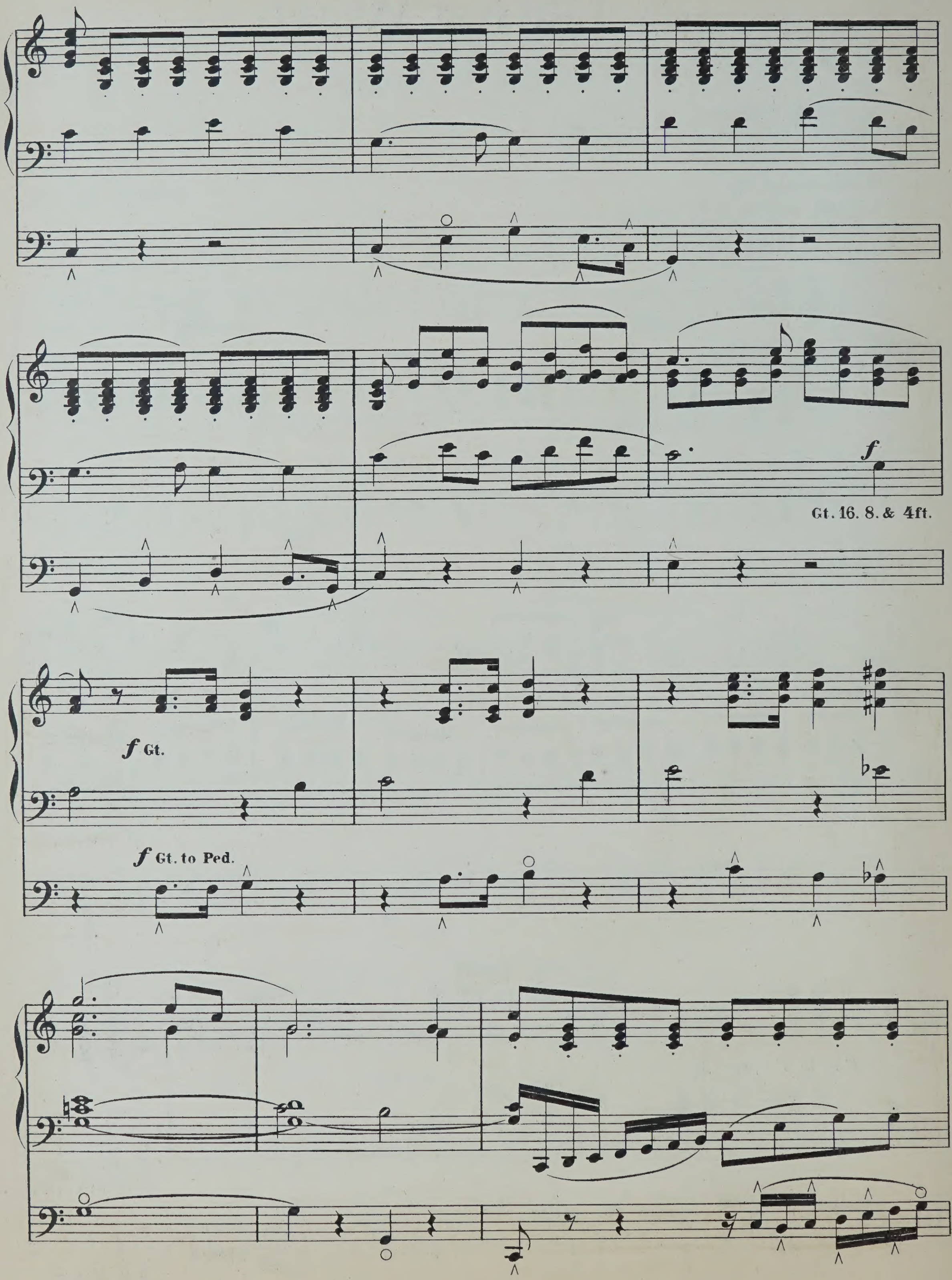
In Native Worth.

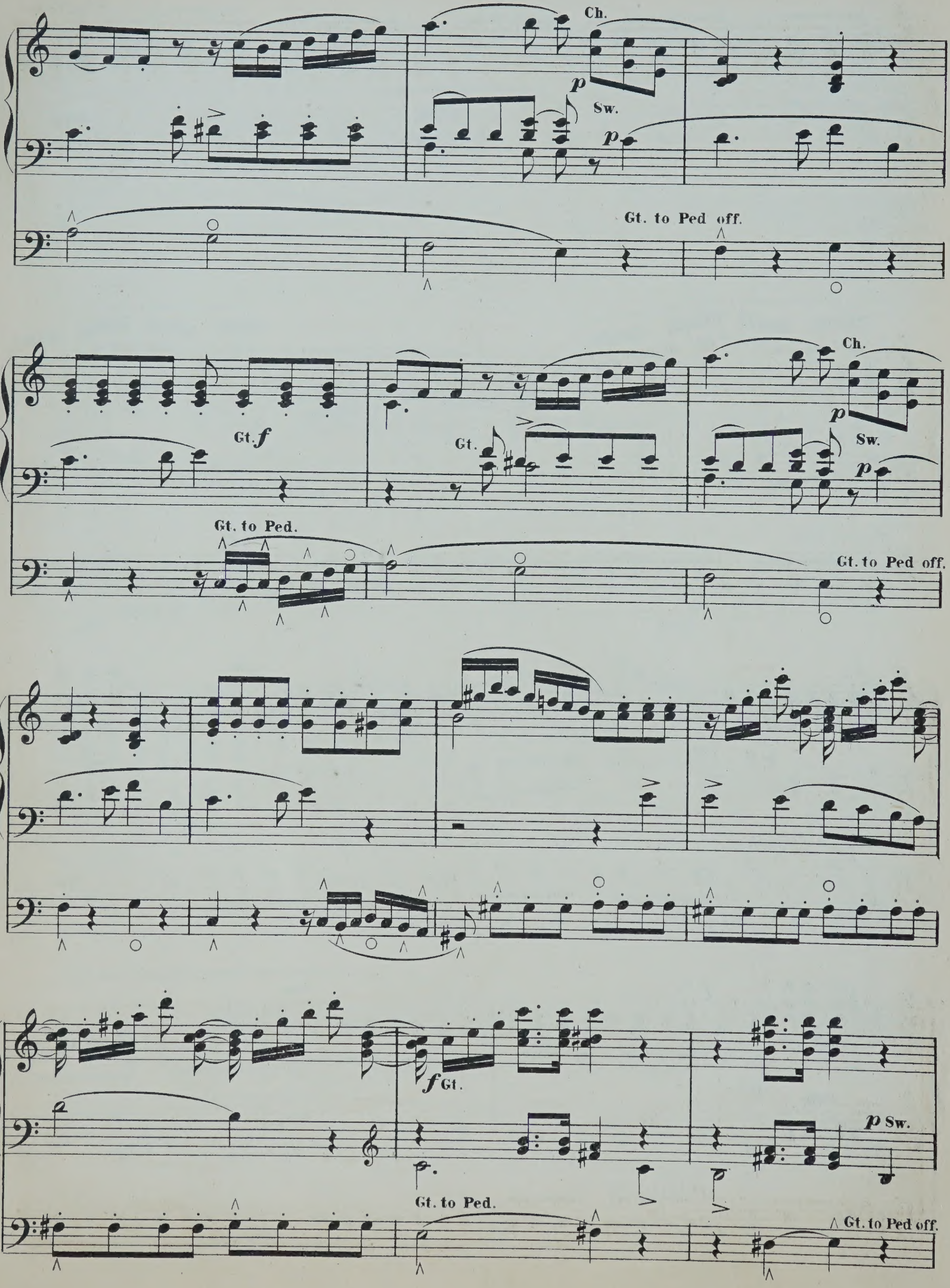
(Aria from "The Creation.")

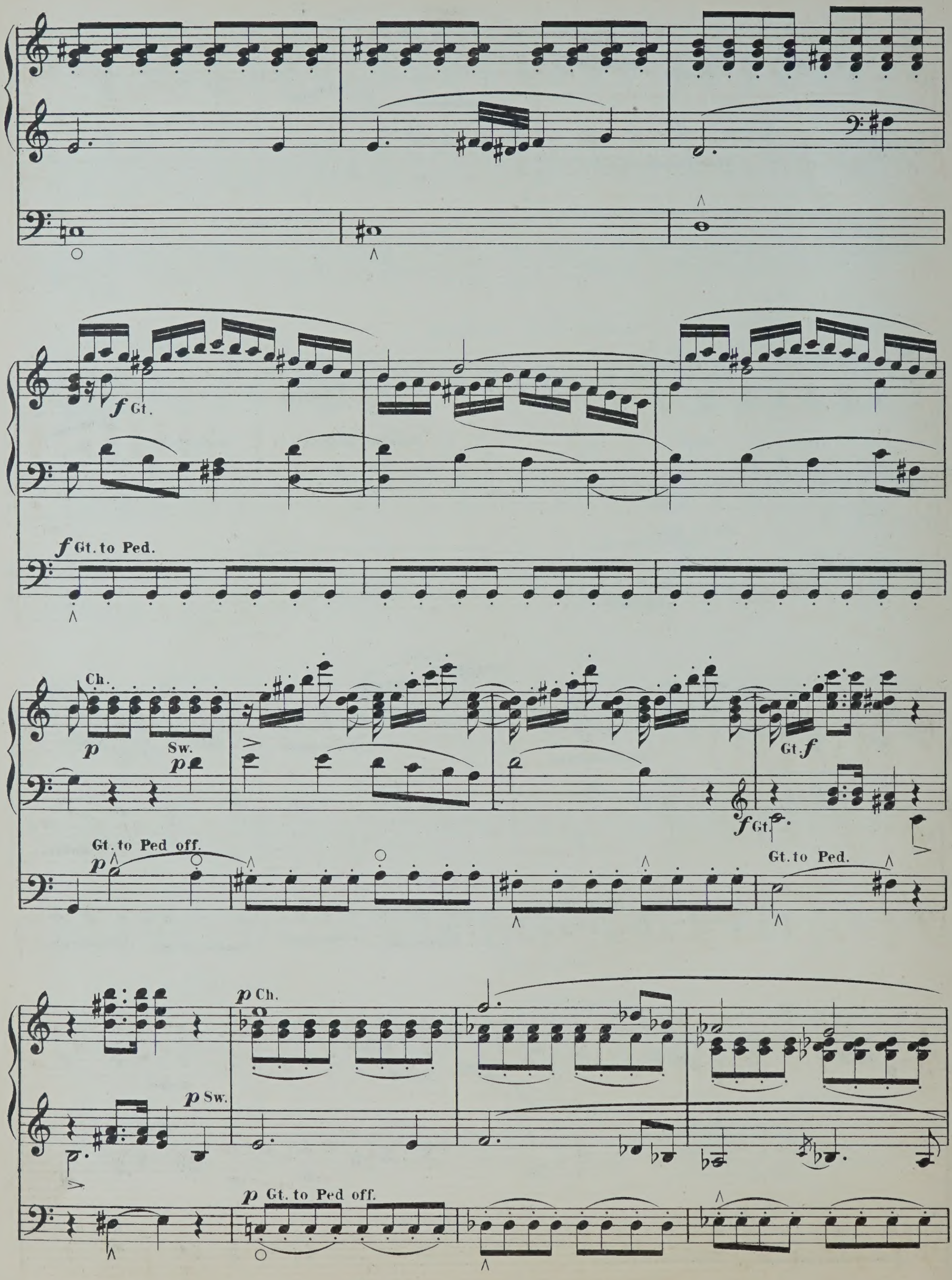
Prepare Organ:-
Great Clarabella 8ft. without Sw. coupled.
Swell 8 & 4 with Oboe.
Choir Lieblich gedact 8ft.
Pedal soft 16ft. with Sw. & Ch. coupled.

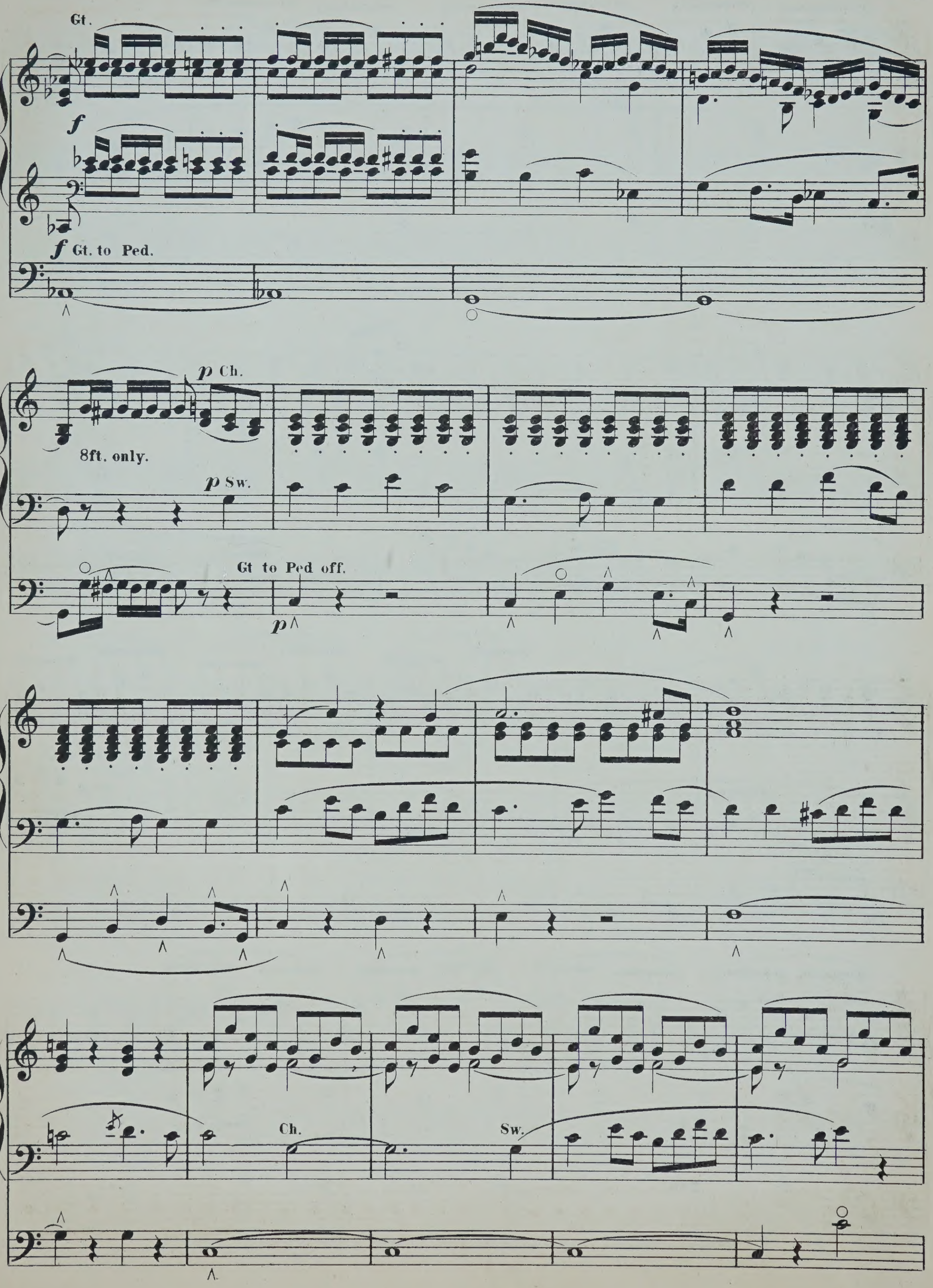
JOSEPH HAYDN.

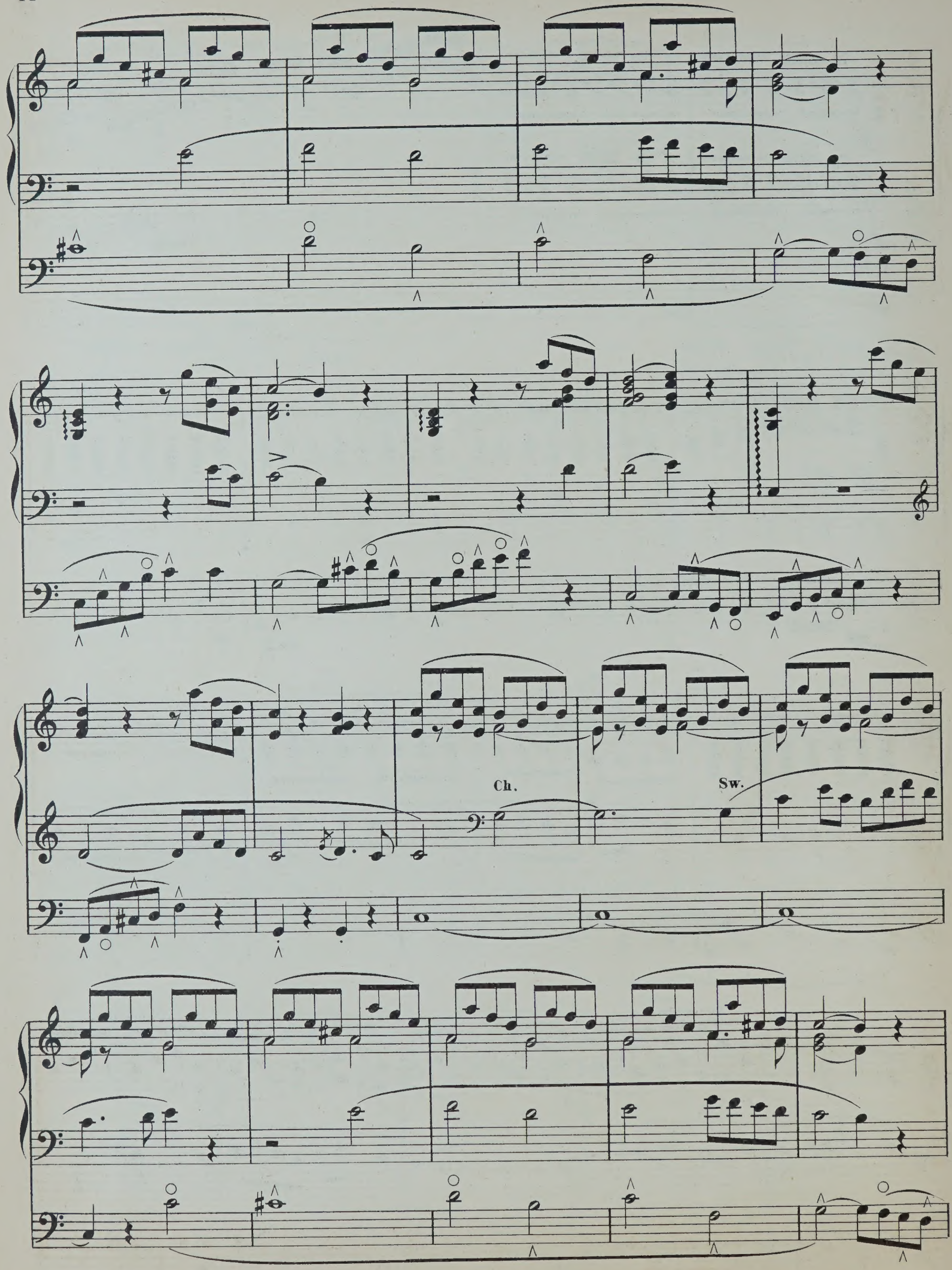

Andante.
Gt.
Manuale.
p Sw.
Pedale.
p
Sw.
f Gt. to Ped.
f Gt. 16. 8. & 4ft.
8ft. only.
Ch.
(Voice)
L
Sw. Vox. Humana or Ob. with Trem.
p
Ch. to Ped out.
Sw. to Ped in.

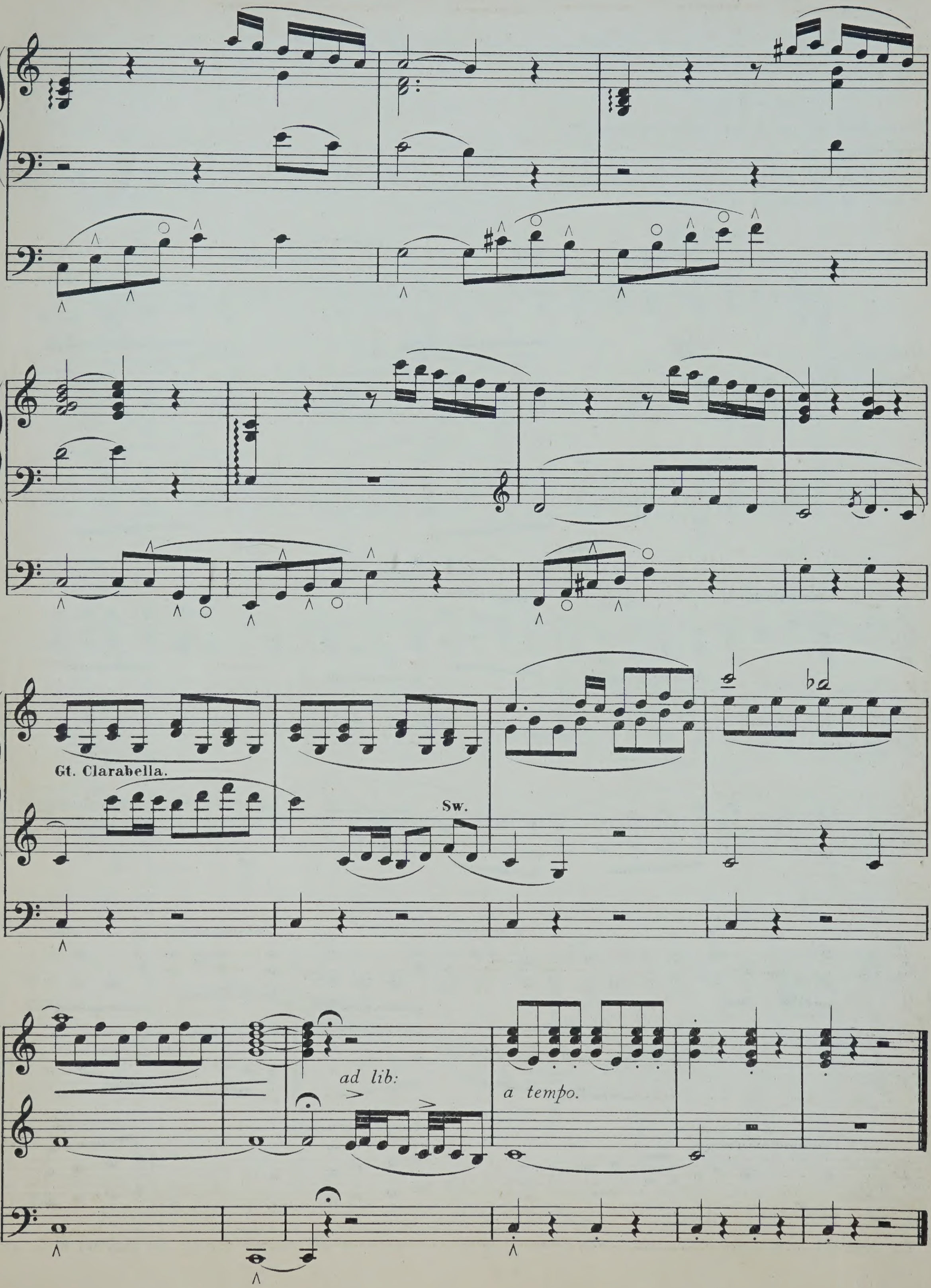

Gt. 16. 8. & 4ft.
f Gt.
f Gt. to Ped.
f


Ch.
p
Sw.
p
Gt. to Ped off.
Gt. f
Gt.
Gt. to Ped.
Ch.
p
Sw.
p
Gt. to Ped off.
f Gt.
p Sw.
Gt. to Ped.
Gt. to Ped off.


f Gt.
f Gt. to Ped.
Ch.
p
Sw.
p
Gt. to Ped off.
p
Gt. f
f Gt.
Gt. to Ped.
p Ch.
p Sw.
p Gt. to Ped off.


Gt.
f
f Gt. to Ped.
p Ch.
8ft. only.
p Sw.
Gt to Ped off.
p
Ch.
Sw.


Ch.
Sw.

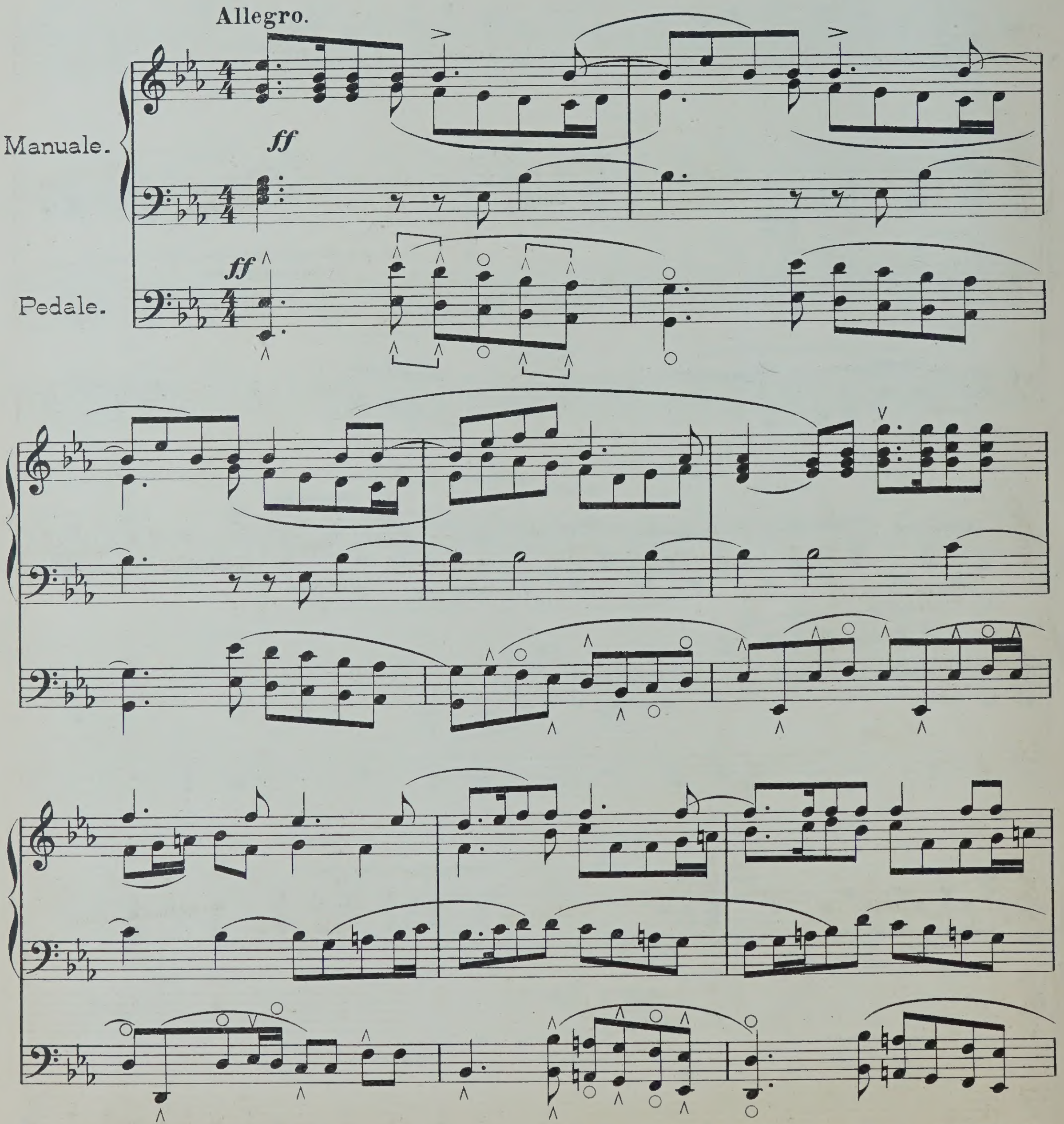

Gt. Clarabella.
Sw.
ad lib:
a tempo.

Quoniam tu solus sanctus.

(Chorus from a Mass in E♭)*

Prepare Organ:-
Great Full without Reeds with Sw. coupled.
Swell Full.
Choir 8 & 4ft. Flutes.
Ped. 16 & 8ft. Reeds with Gt. coupled.

JOSEPH HAYDN.



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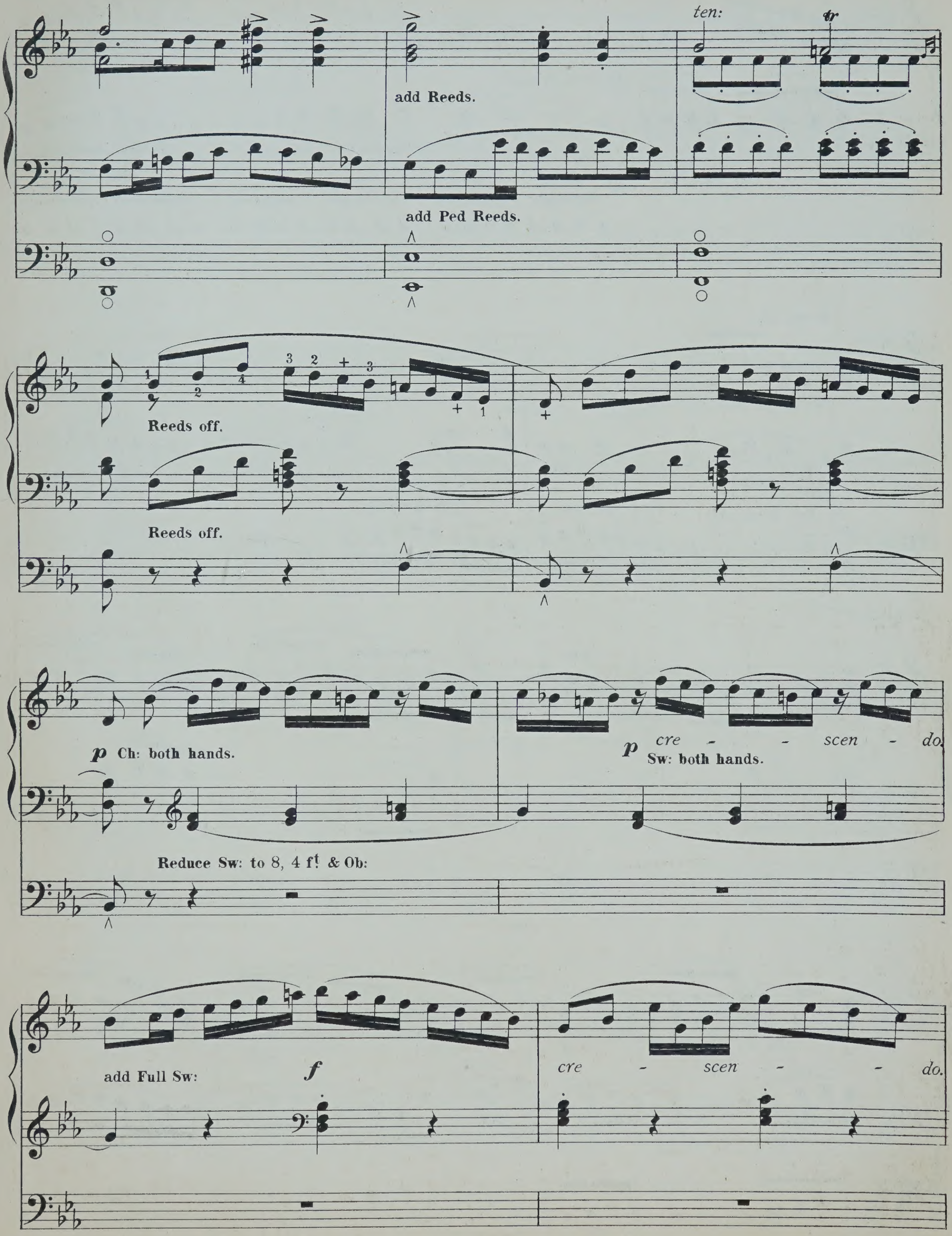
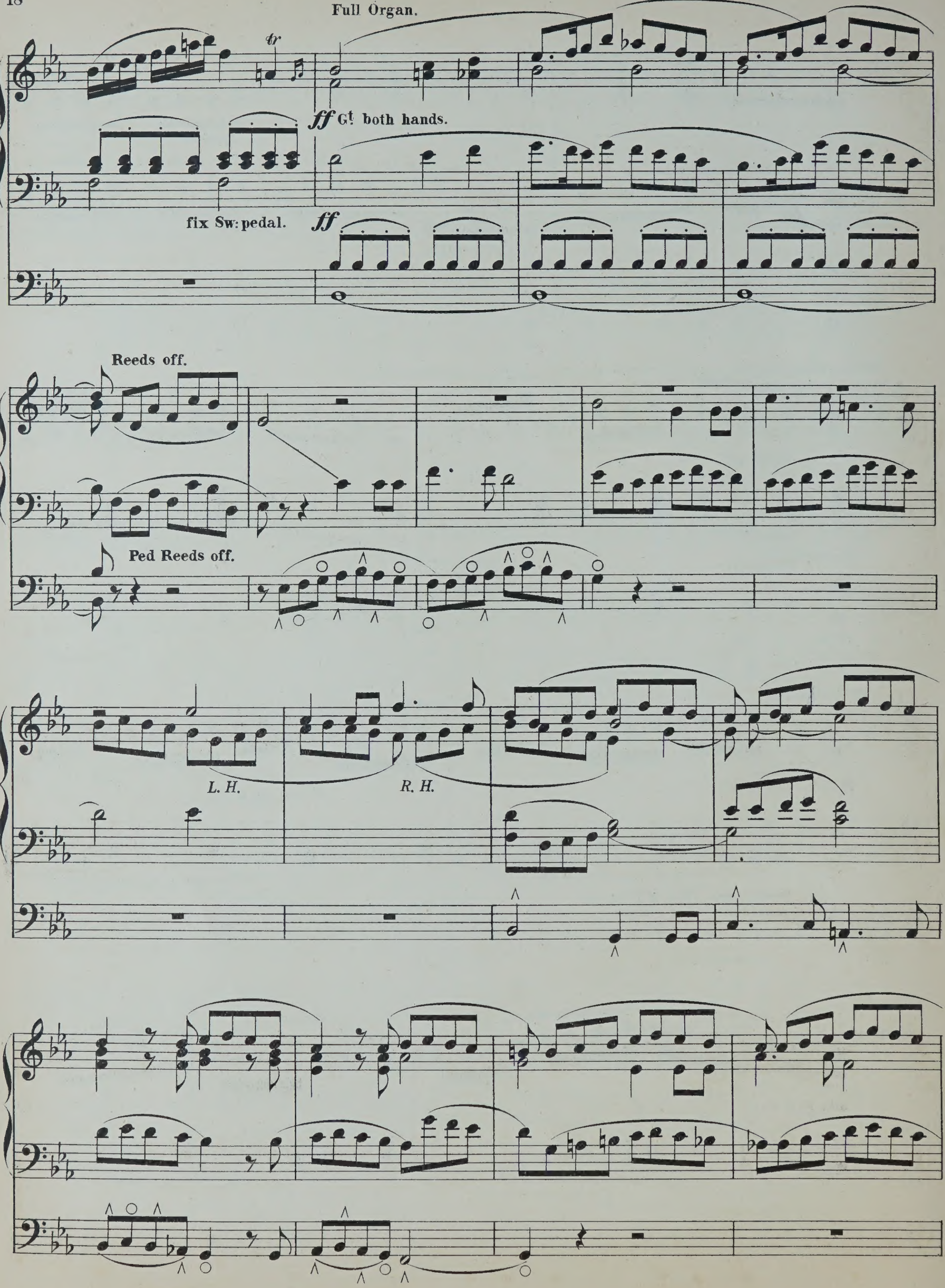
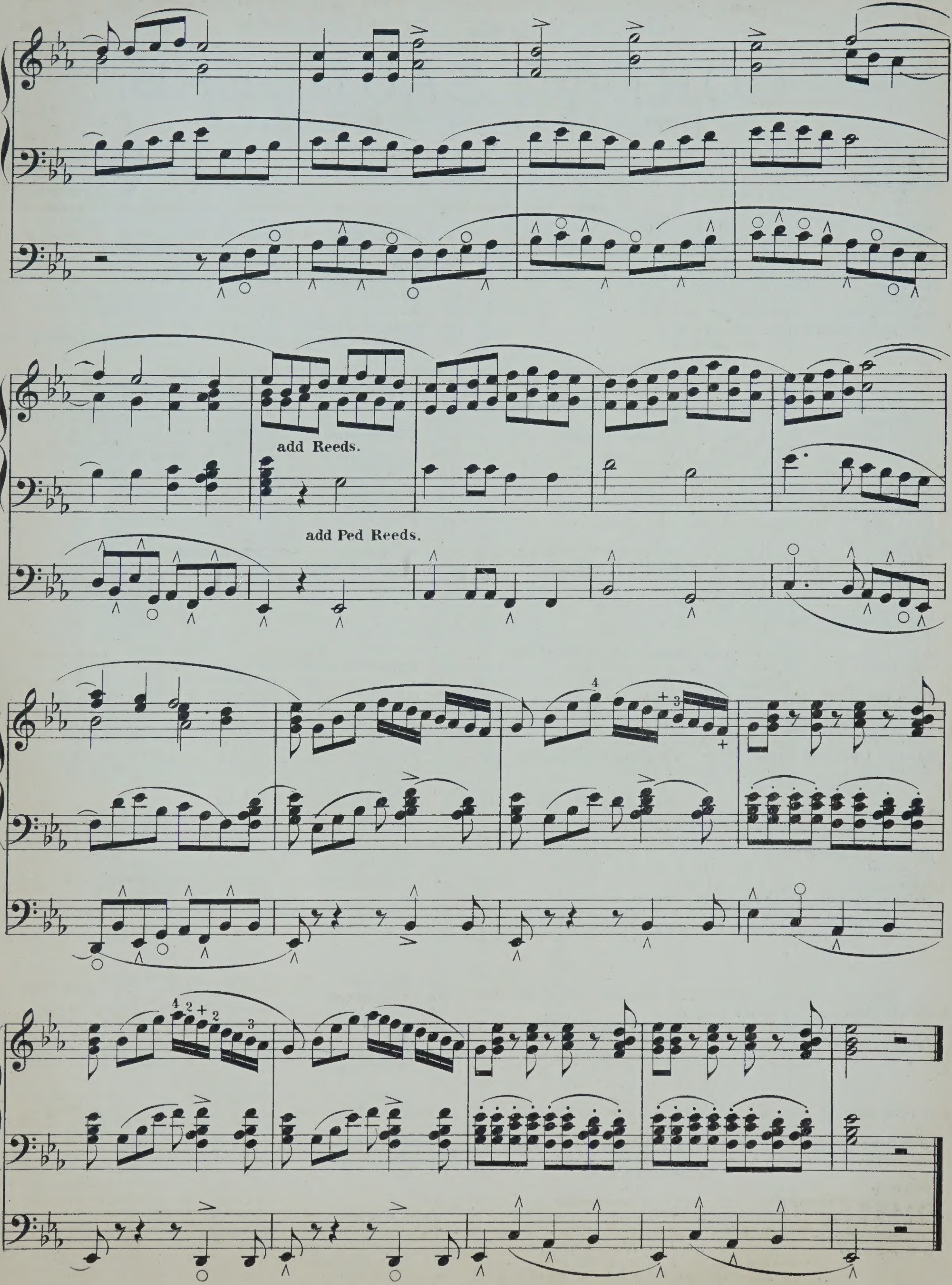
* The original M. S. score of this Mass was formerly in the possession of Dr Charles Burney the Musical Historian.


ten:
tr
add Reeds.
add Ped Reeds.
Reeds off.
Reeds off.
p Ch: both hands.
p cre - - scen - do.
Sw: both hands.
Reduce Sw: to 8, 4 ft & Ob:
add Full Sw:
f
cre - scen - - do.


Full Organ.
tr
ff Gt both hands.
fix Sw: pedal.
ff
Reeds off.
Ped Reeds off.
L. H.
R. H.


add Reeds.
add Ped Reeds.
4
+
3
+
4
2
+
2
3

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FOR THE USE OF STUDENTS

by

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5.	*CLEMENTI*	SONATINA IN C, OP. 36, Nº 1	3/-	6.	*CLEMENTI*	SONATINA IN G, OP. 36, Nº 2	3/-
7.	,,	SONATINA IN C, OP. 36, Nº 3	3/-	8.	,,	SONATINA IN F, OP. 36, Nº 4	3/-
9.	,,	SONATINA IN G, OP. 36, Nº 5	3/-	10.	,,	SONATINA IN D, OP. 36, Nº 6	3/-
11.	*DUSSEK*	LA MATINÉE RONDO IN D	3/-	12.	*KUHLAU*	SONATINA IN F, OP. 55, Nº 4	3/-
13.	*KUHLAU*	SONATINA IN C, OP. 55, Nº 6	3/-	14.	*SCHUMANN*	THE POOR ORPHAN OP. 68, Nº 6	1/6
15.	*SCHUMANN*	WILD HORSEMAN OP. 68, Nº 8	1/6	16.	,,	THE MERRY PEASANT ,, Nº 10	1/6
17.	,,	SICILIANO OP. 68, Nº 11	1/6	18.	*STEIBELT*	RONDO TURC IN C	3/-
19.	*HUNTEN*	RONDINO IN A OP. 21, Nº 4	2/-	20.	*HUNTEN*	INTRODUCTION & RONDO OP. 78, Nº 1	3/-
21.	*DUSSEK*	CANZONETTA IN G MINOR	3/-	22.	*SCHUMANN*	WIEGENLIEDCHEN IN G, OP. 124.	3/-
23.	*WESLEY, S.*	SONATINA IN A, OP. 5	3/-	24.	*KUHLAU*	SONATINA IN G, OP. 20, Nº 2	4/-
25.	*HELLER STEPHEN*	OP. 47. Nº 2.	1/6	26.	*HELLER, STEPHEN*	OP. 47. Nº 9.	1/6
27.	,,	OP. 47. Nº 19.	1/6	28.	*BENNETT, SIR W.S.*	MODERATO SEMPLICE, LENTO SOSTENUTO.	2/-

INTERMEDIATE SECTION

29.	*HAYDN*	MODERATO FROM SONATA IN C SHARP MINOR.	3/-	30.	*HAYDN*	PRESTO FROM SONATA IN E MINOR.	3/-
31.	*HAYDN*	SONATA IN G	4/-	32.	,,	ALLEGRO CON BRIO FROM SONATA IN D	3/-
33.	*CLEMENTI*	SONATA IN B FLAT OP. 24	5/-	34.	*DUSSEK*	SONATA IN D, Nº 1, OP. 47	5/-
35.	*HAYDN*	FANTASIA IN C	4/-	36.	,,	SONATA IN G, Nº 2, OP. 47	5/-
37.	,,	SONATA IN D, OP. 17	4/-	38.	*MOZART*	POSTHUMOUS RONDO IN B FLAT	4/-
39.	,,	SONATA IN C	4/-	40.	,,	SONATA IN F, Nº 2	4/-
41.	*BEETHOVEN*	SONATA IN G, OP. 49	3/-	42.	*BEETHOVEN*	RONDO IN C, OP. 51	3/-
43.	*BENNETT, SIR W.S.*	MODERATO GRAZIOSO OP. 14	3/-	44.	*DUSSEK*	L' ADIEU	4/-
45.	*DUSSEK*	SONATA IN B FLAT	4/-	46.	,,	LA CONSOLATION	4/-
47.	*HANDEL*	FANTASIA IN C	3/-	48.	*HANDEL*	CHACONNE IN G	4/-
49.	*HUMMEL*	RONDO VILLAGEOIS IN C, OP. 122	4/-	50.	*HUMMEL*	LA CONTEMPLAZIONE	4/-
51.	,,	INDIAN RONDO IN E MINOR	3/-	52.	*MENDELSSOHN*	ANDANTE & ALLEGRO OP. 16, Nº 1	3/-
53.	*KJERULF*	FRÜHLINGSLIED	3/-	54.	,,	*6 CHRISTMAS PIECES*, Nº 1. ALLEGRO NON TROPPO	1/6
55.	,,	SCHERZO	3/-	56.	,,	2. ANDANTE SOSTENUTO	1/6
57.	*MOZART*	FANTASIA IN D MINOR	3/-	58.	,,	3. ALLEGRETTO	1/6
59.	*SCHLESINGER*	RONDINO IN B FLAT	3/-	60.	,,	4. ANDANTE CON MOTO	1/6
61.	*FIELD*	RONDO IN E FLAT	4/-	62.	,,	5. ALLEGRO ASSAI	2/-
63.	*BACH*	ECHO FROM PARTITA IN B MINOR	3/-	64.	,,	6. VIVACE	2/-
65.	*MOZART*	SONATA IN G	4/-	66.	*BENNETT, SIR W.S.*	INTRODUCTION & PASTORALE OP. 28, Nº 1	3/-
67.	,,	SONATA IN C	4/-	68.	,,	RONDINO IN E OP. 28, Nº 2	4/-
69.	*BERTINI*	STUDIES OP. 32. BOOK 1	5/-	70.	*GRIEG*	POETISCHE TONBILDER, OP. 3, Nºs 1.2.3	4/-
71.	,,	STUDIES OP. 32. BOOK 2	5/-	72.	,,	,, ,, OP. 3, Nºs 4.5.6	4/-
73.	*BACH*	GAVOTTE & MUSETTE IN D MINOR	3/-	74.	*HANDEL*	ALLEGRO IN F 2ND SUITE	3/-
75.	*POTTER*	ALLEGRO BRILLANTE IN D	4/-	76.	*BACH*	INVENTIONS IN TWO PARTS Nºs 1 & 8	3/-
77.	*BENNETT, SIR W.S.*	CAPRICCIO IN A MINOR, OP. 28, Nº 3	4/-	78.	*CHOPIN*	VALSE IN A MINOR, OP. 34, Nº 2	4/-
79.	*DUSSEK*	MENUET DU CARÊME	3/-	80.	*HANDEL*	ALLEGRO, SARABANDE, PASSACAILLE IN G MINOR.	4/-

ADVANCED SECTION

81.	*BEETHOVEN*	SONATA IN F MINOR, OP. 2, Nº 1	4/-	82.	*BEETHOVEN*	SONATA IN C MINOR, OP. 13	4/-
83.	,,	SONATA IN C SHARP MINOR, OP. 27	4/-	84.	,,	ANDANTE IN F	4/-
85.	*BENNETT, SIR W.S.*	CAPRICCIO IN D MINOR, OP. 2	4/-	86.	*BENNETT, SIR W.S.*	SCHERZO IN F MINOR, OP. 13	4/-
87.	*CHOPIN*	VALSE IN A FLAT, OP. 34	4/-	88.	*HENSELT*	FRÜHLINGSLIED	4/-
89.	*HENSELT*	WIEGENLIED	3/-	90.	*MENDELSSOHN*	ANDANTE & RONDO CAPRICCIOSO, OP. 14	4/-
91.	*MENDELSSOHN*	CAPRICCIO OP. 16, Nº 2	3/-	92.	,,	RIVULET, OP. 16, Nº 3	3/-
93.	,,	CAPRICE IN A MINOR, OP. 33, Nº 1	4/-	94.	,,	LIEDER OHNE WORTE, Nº 8	2/-
95.	,,	LIEDER OHNE WORTE, Nº 10	2/-	96.	,,	,, ,, 11	2/-
97.	,,	,, ,, 15	2/-	98.	,,	,, ,, 17	2/-
99.	,,	,, ,, 18	2/-	100.	,,	,, ,, 20	2/-
101.	,,	,, ,, 21	2/-	102.	,,	,, ,, 31	2/-
103.	,,	,, ,, 34	2/-	104.	*MOZART*	RONDO IN A MINOR	4/-
105.	*SCHUBERT*	IMPROMPTU IN B FLAT, OP. 142, Nº 3	4/-	106.	*SCHUMANN*	NOVELLETTE IN F, OP. 21, Nº 1	3/-
107.	*SCHUMANN*	ARABESQUE	4/-	108.	,,	ABENDS, PHANTASIESTÜCKE	2/6
109.	,,	GRILLEN, PHANTASIESTÜCKE	3/-	110.	*WEBER*	RONDO BRILLANTE IN E FLAT, OP. 62	4/-
111.	*BENNETT, SIR W.S.*	RONDO PIACEVOLE, OP. 25	4/-	112.	*MOZART*	TEMA IN A	4/-
113.	,,	SERENATA IN F OP. 13	3/-	114.	*WEBER*	POLACCA BRILLANTE IN E	4/-
115.	,,	THE FOUNTAIN OP. 10	3/-	116.	*HUMMEL*	LA BELLA CAPRICCIOSA, OP. 55.	5/-
117.	,,	THE MILLSTREAM, OP. 10.	3/-	118.	,,	CAPRICCIO IN F	4/-
119.	,,	THE LAKE, OP. 10.	3/-	120.	*CHOPIN*	IMPROMPTU IN A♭ OP. 29	3/-
121.	*SCHUMANN*	AUFSCHWUNG. PHANTASIESTÜCKE	3/-	122.	*MENDELSSOHN*	CAPRICE IN E OP. 33, Nº 2	4/-
123	,,	IN DER NACHT	4/-	124.	,,	CAPRICE IN B♭ MINOR OP. 33, Nº 3	4/-
125.	*MOZART*	FANTASIA & FUGUE IN C	4/-	126.	*GRIEG*	ANITRA'S DANCE	4/-
127.	*BEETHOVEN*	SONATA IN A OP. 2, Nº 2	5/-	128.	,,	BRIDAL MARCH	4/-
129.	,,	,, IN C OP. 2, Nº 3	5/-	130.	*CHOPIN*	FANTASIE-IMPROMPTU IN C SHARP MINOR.	4/-
131.	*CHOPIN*	BERCEUSE OP. 57	4/-	132.	,,	POLONAISE IN C SHARP MINOR, OP. 26	4/-
133.	*HELLER*	RESTLESS NIGHTS Nºs 15 & 16	4/-	134.	,,	VALSE IN A FLAT OP. 42	4/-
135.	*SCHUBERT*	IMPROMPTU IN F MINOR OP. 142, Nº 4	4/-	136.	*WEBER*	GRAND POLONAISE	4/-
137.	*MENDELSSOHN*	PRELUDE & FUGUE IN D	4/-	138.	,,	MOMENTO CAPRICCIOSO OP. 14	4/-
139.	*BEETHOVEN*	SONATA IN C MINOR OP. 10, Nº 1.	5/-	140.	*BEETHOVEN*	SONATA IN E, OP. 14, Nº 1.	5/-
141.	,,	SONATA IN F OP. 10, Nº 2	5/-	142.	*MENDELSSOHN*	ANDANTE & PRESTO AGITATO	4/-
143.	,,	LARGO E MESTO FROM SONATA IN D. OP. 10, Nº 3.	3/-	144.	*CHOPIN*	VALSE IN C SHARP MINOR. OP. 64, Nº 2.	3/-

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A. HAMMOND & CO
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Romance and Scherzo.

2nd or 4th. (from the Symphony in D Minor.) 1841-

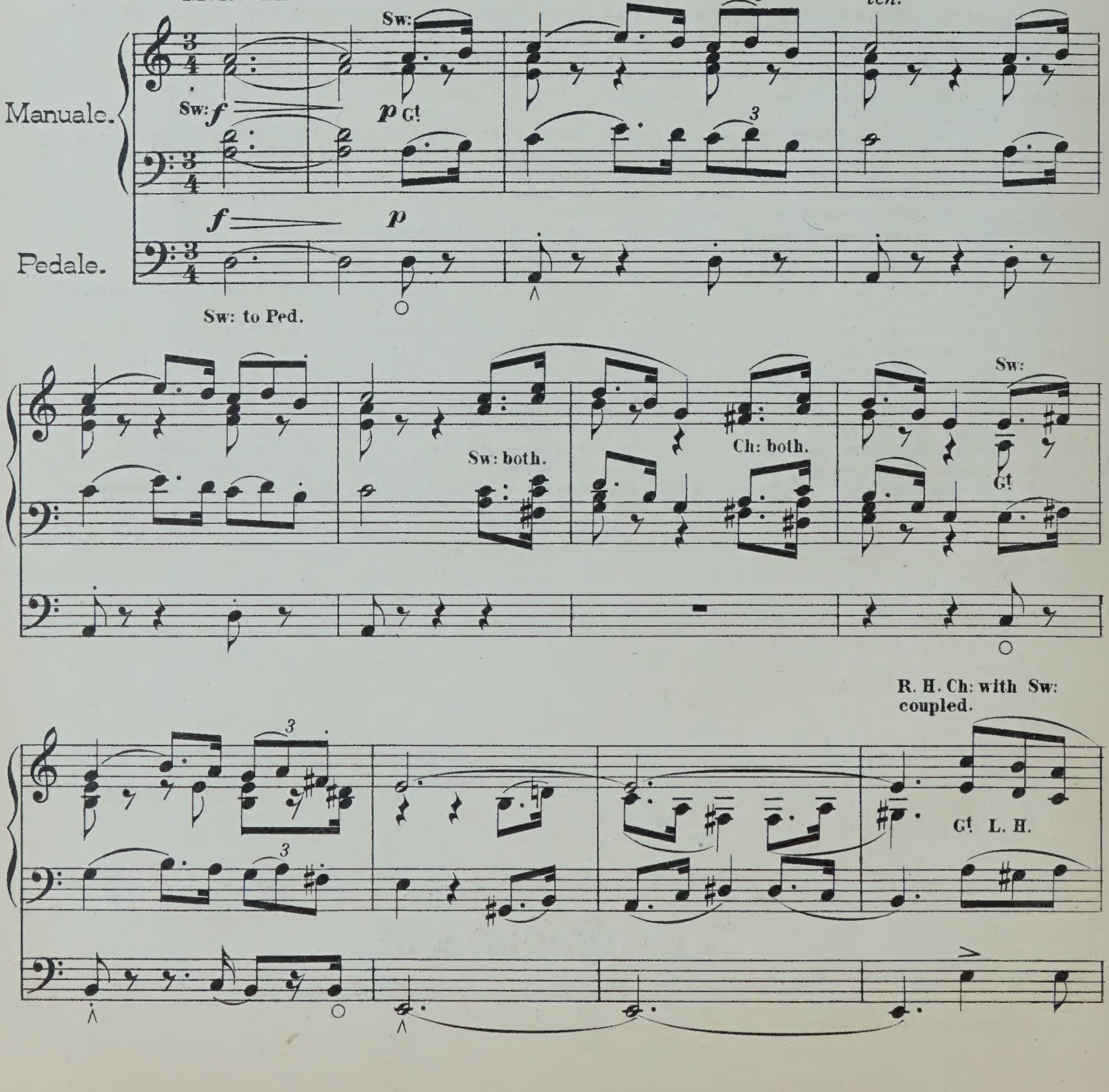
Transcribed for the Organ by Dr. Charles W. Pearce.

Prepare Organ.
Great soft 8 ft. with Sw: coupled.
Swell 8 & 4 ft. with Reed.
Choir Gamba.
Ped soft with Sw: coupled.

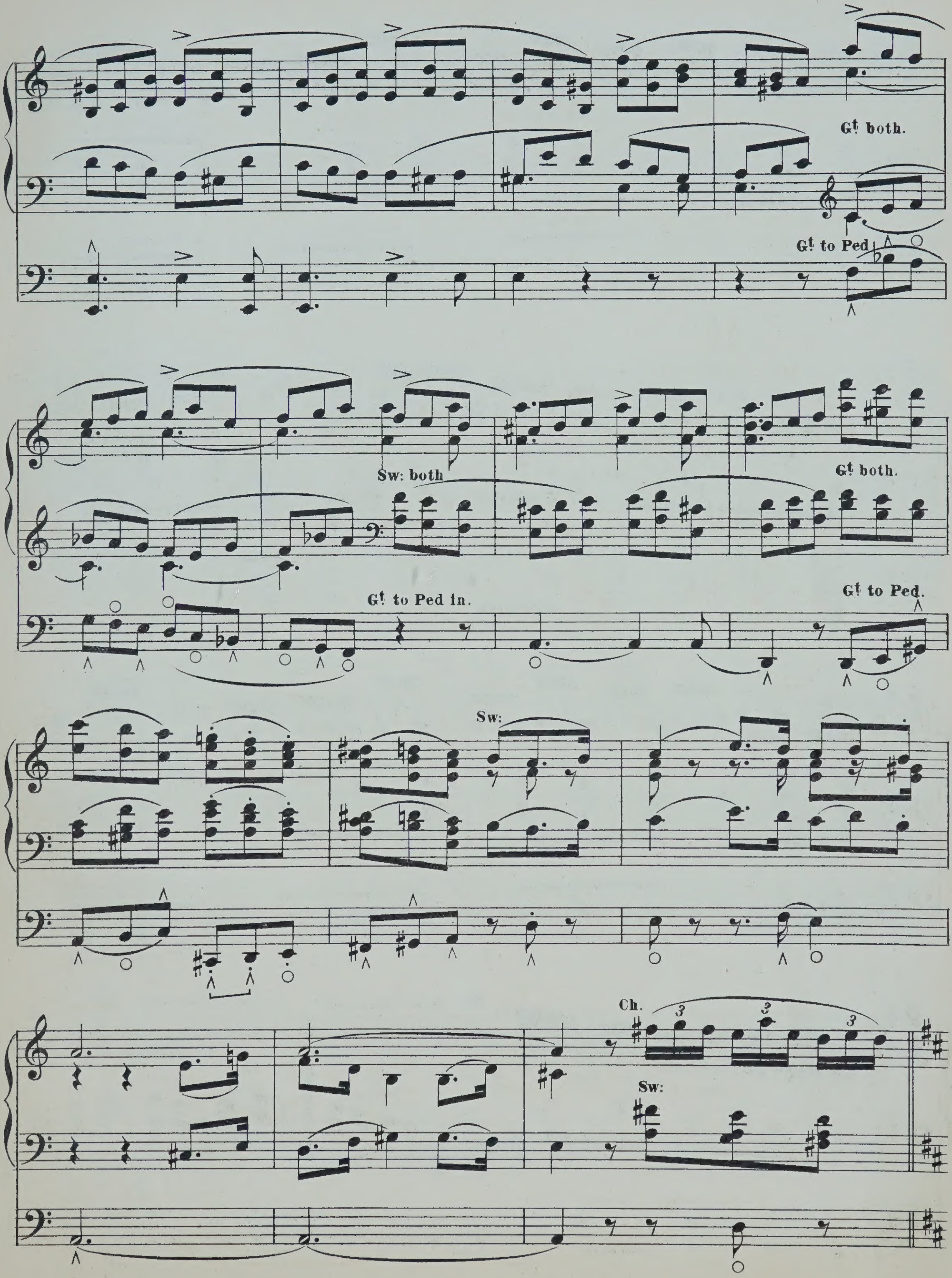
R. SCHUMANN.
Op. 120.

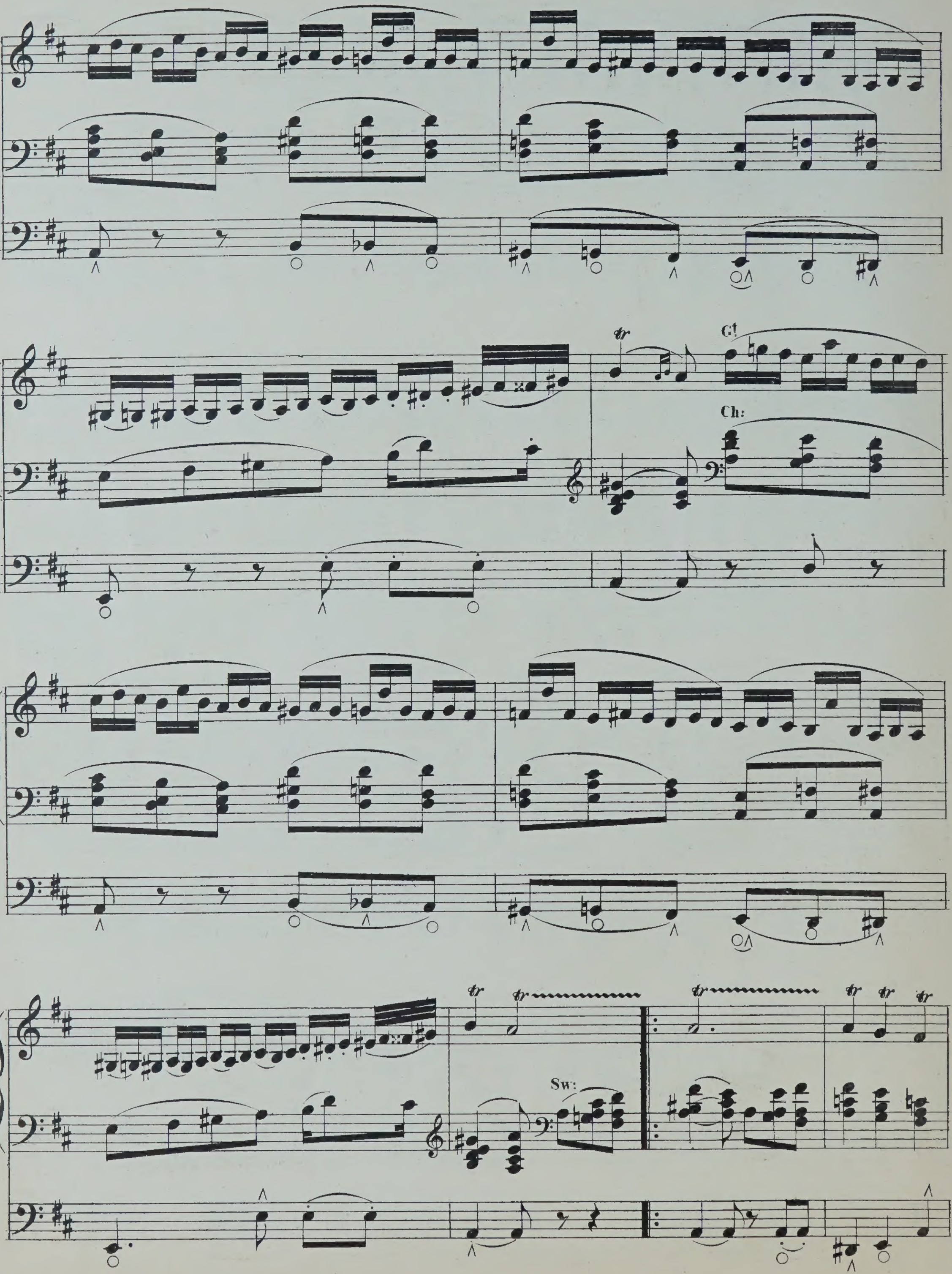
ROMANCE.

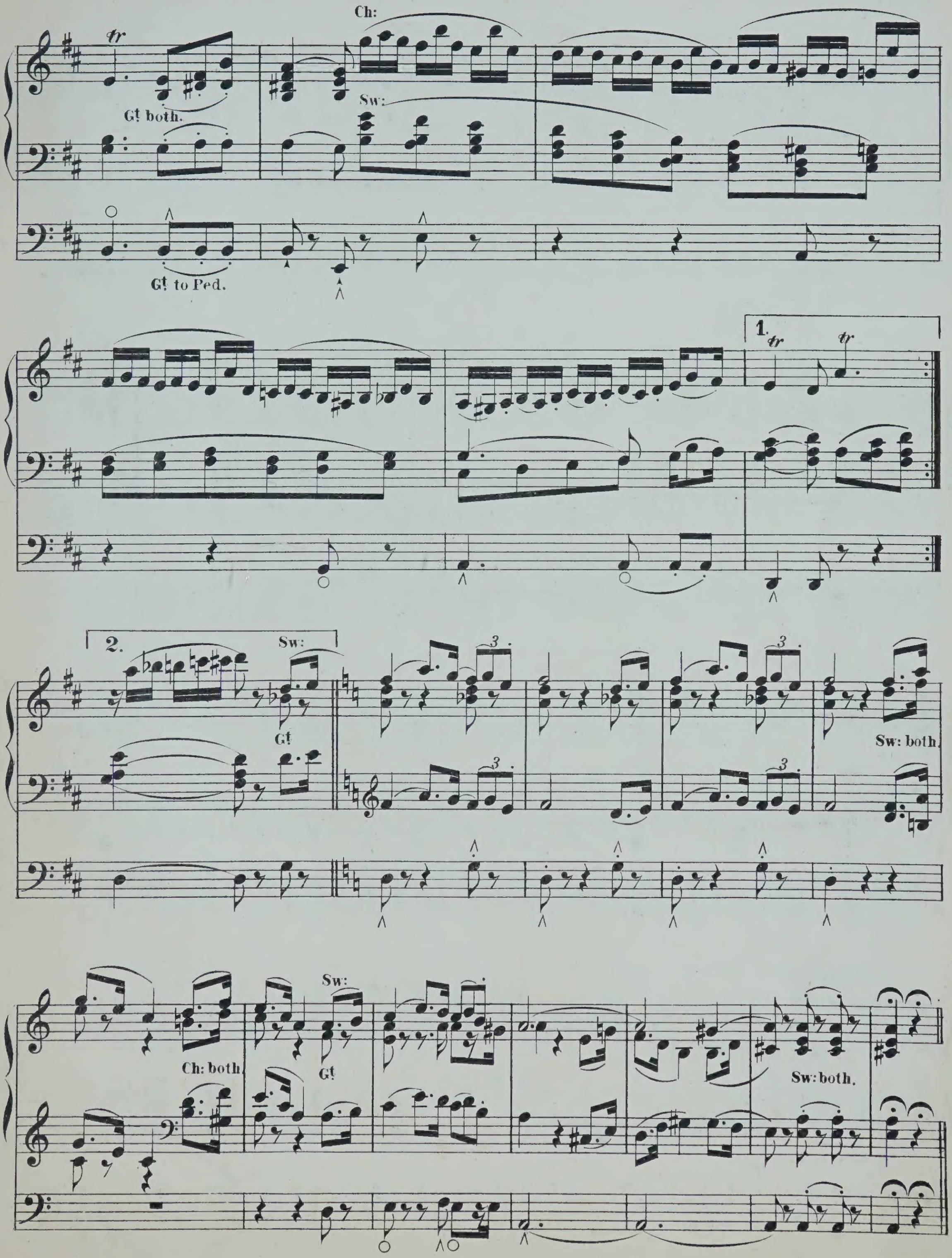
Molto andante. ♩ = 66.



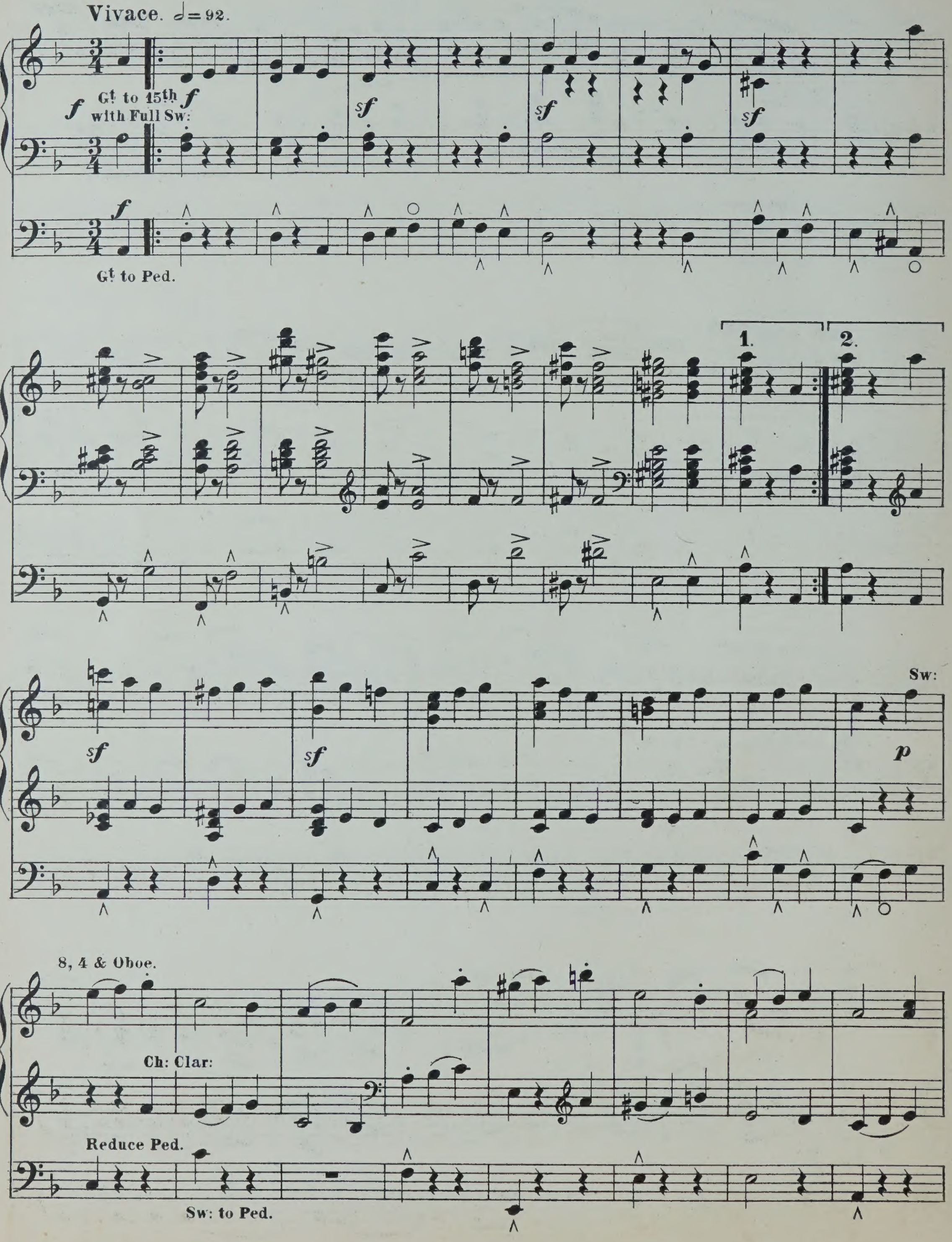
Sw:
3
ten:
Manuale.
Sw: f
p Gt.
f
p
Pedale.
Sw: to Ped.
Sw: both.
Ch: both.
Sw:
Gt.
3
R. H. Ch: with Sw: coupled.
Gt. L. H.

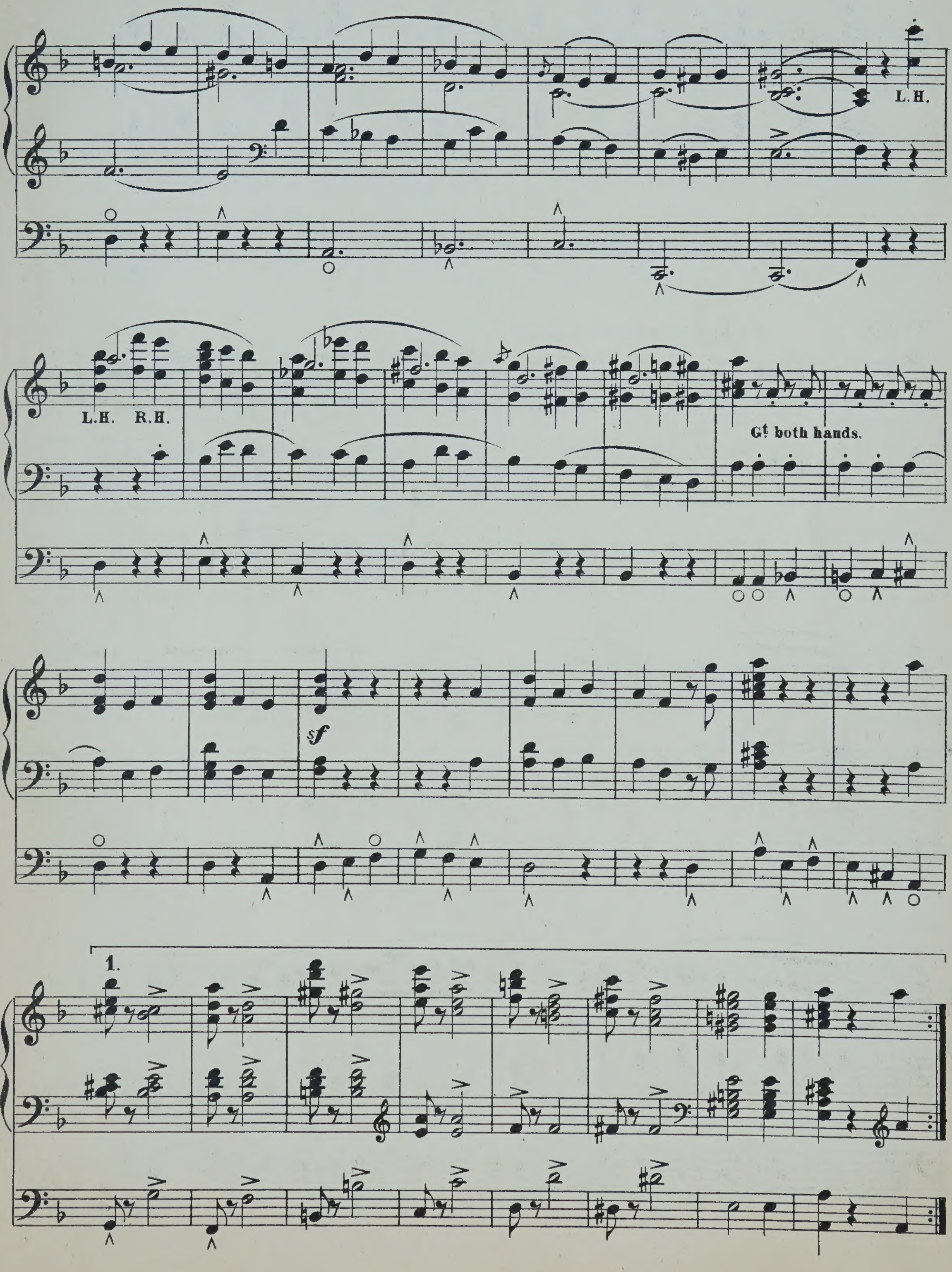

Gt both.
Gt to Ped
Sw: both
Gt to Ped in.
Gt both.
Gt to Ped.
Sw:
Ch.
Sw:

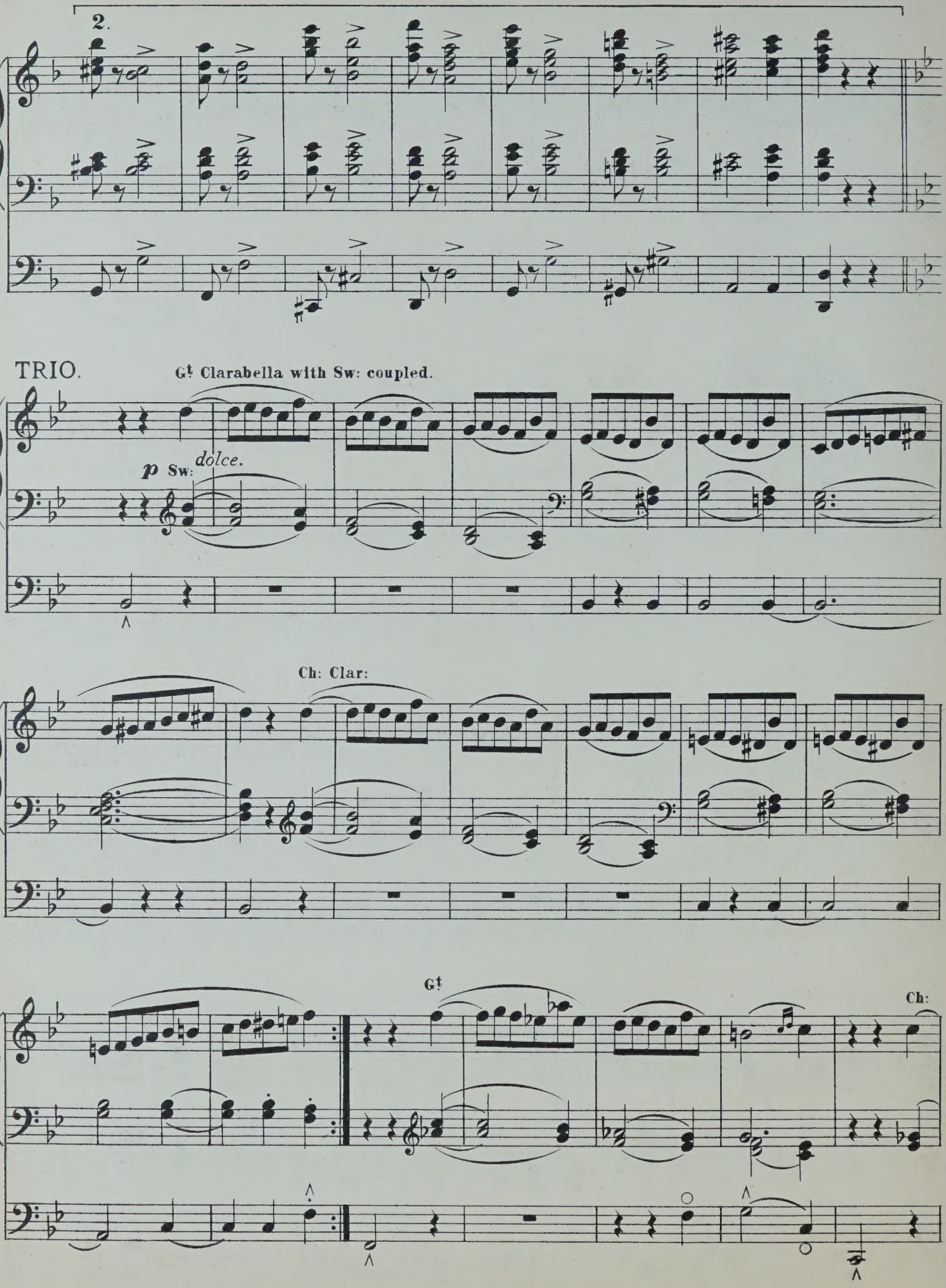

tr
Gt
Ch:
tr
tr
tr
tr
tr
tr
Sw:

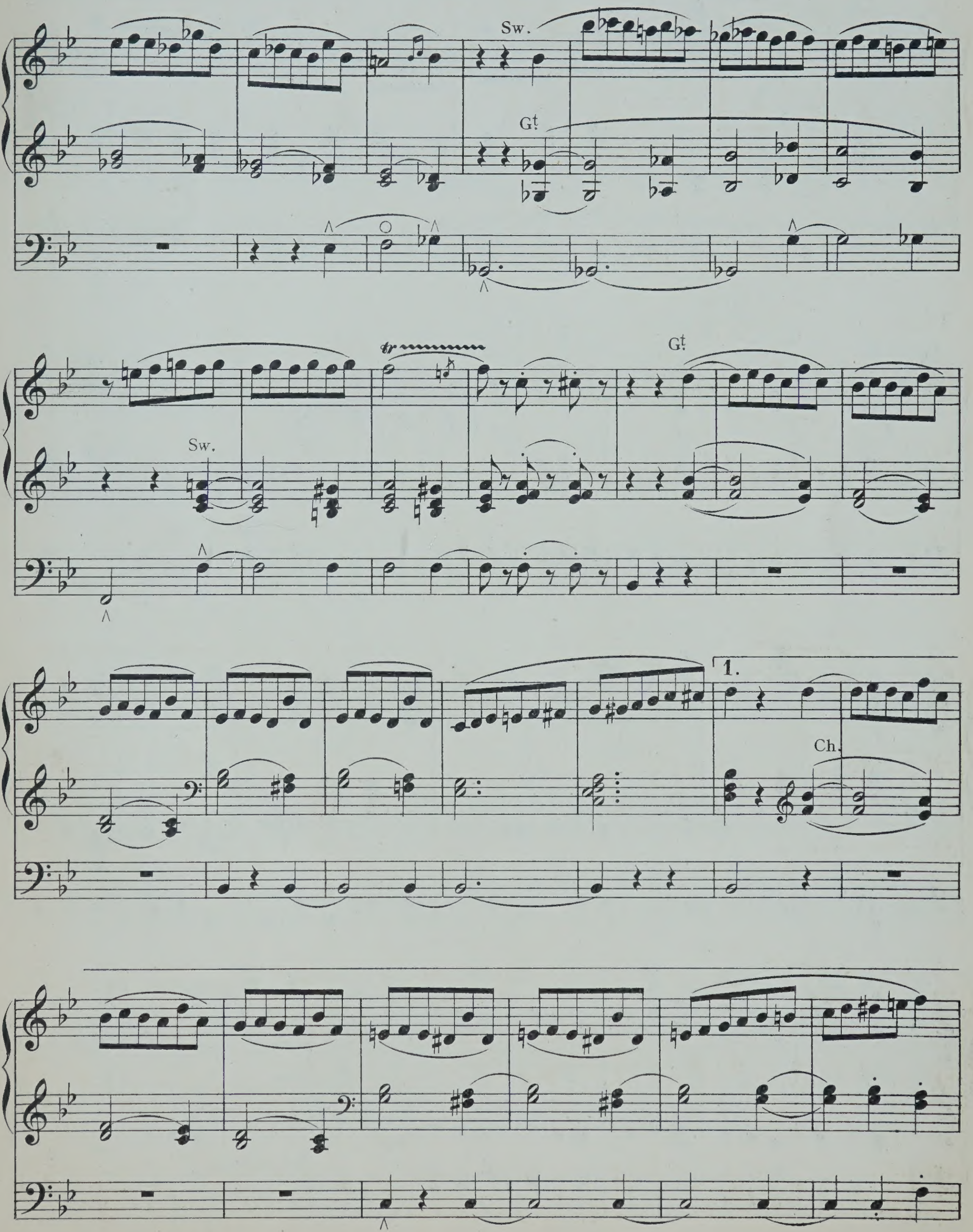

tr
Ch:
Gt both.
Sw:
Gt to Ped.
1.
tr
tr
2.
Sw:
Gt
3
3
Sw: both.
Sw:
Ch: both.
Gt
Sw: both.

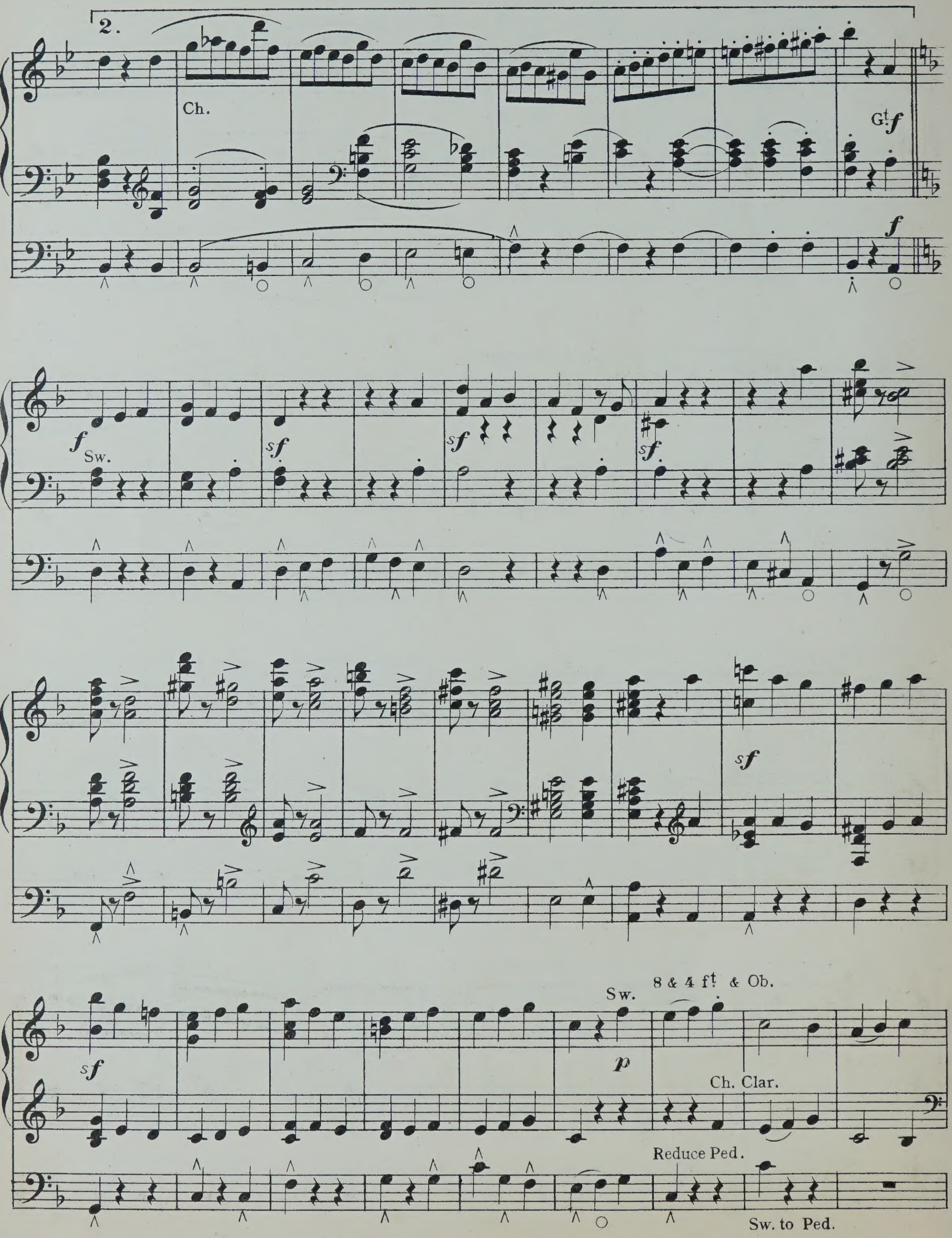
SCHERZO.

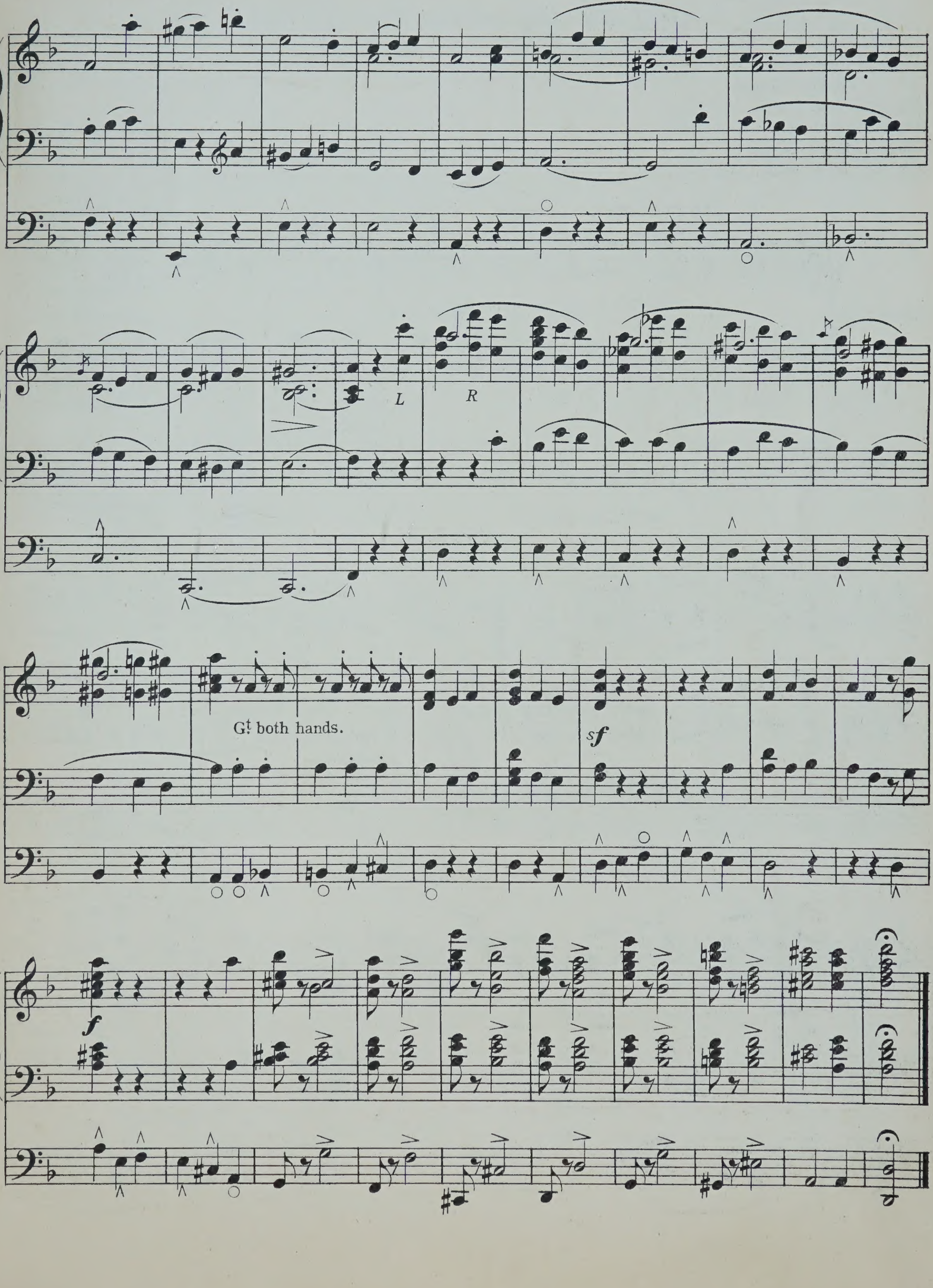

Vivace. 𝅗𝅥 = 92.
f
Gt. to 15th
with Full Sw:
f
sf
sf
sf
f
Gt. to Ped.
1.
2.
sf
sf
Sw:
p
8, 4 & Oboe.
Ch: Clar:
Reduce Ped.
Sw: to Ped.


L.H.
L.H.
R.H.
G^t both hands.
sf
1.


2.
TRIO.
Gt Clarabella with Sw: coupled.
p Sw:
dolce.
Ch: Clar:
Gt
Ch:


Sw.
Gt
Sw.
Gt
1.
Ch.


2.
Ch.
Gt f
f
f
Sw.
sf
sf
sf
sf
sf
Sw.
8 & 4 ft & Ob.
p
Ch. Clar.
Reduce Ped.
Sw. to Ped.

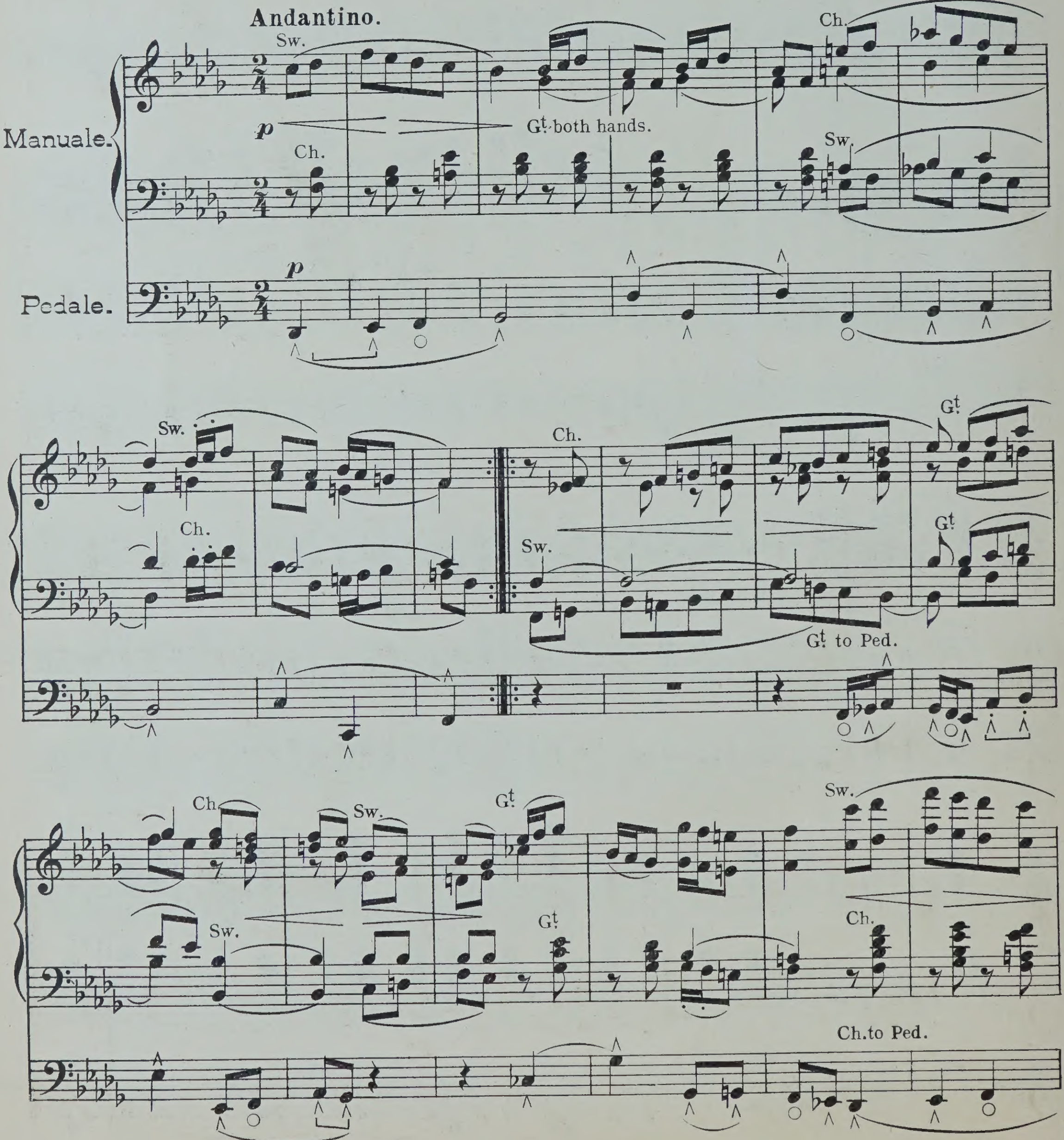

L
R
Gt. both hands.
sf
f

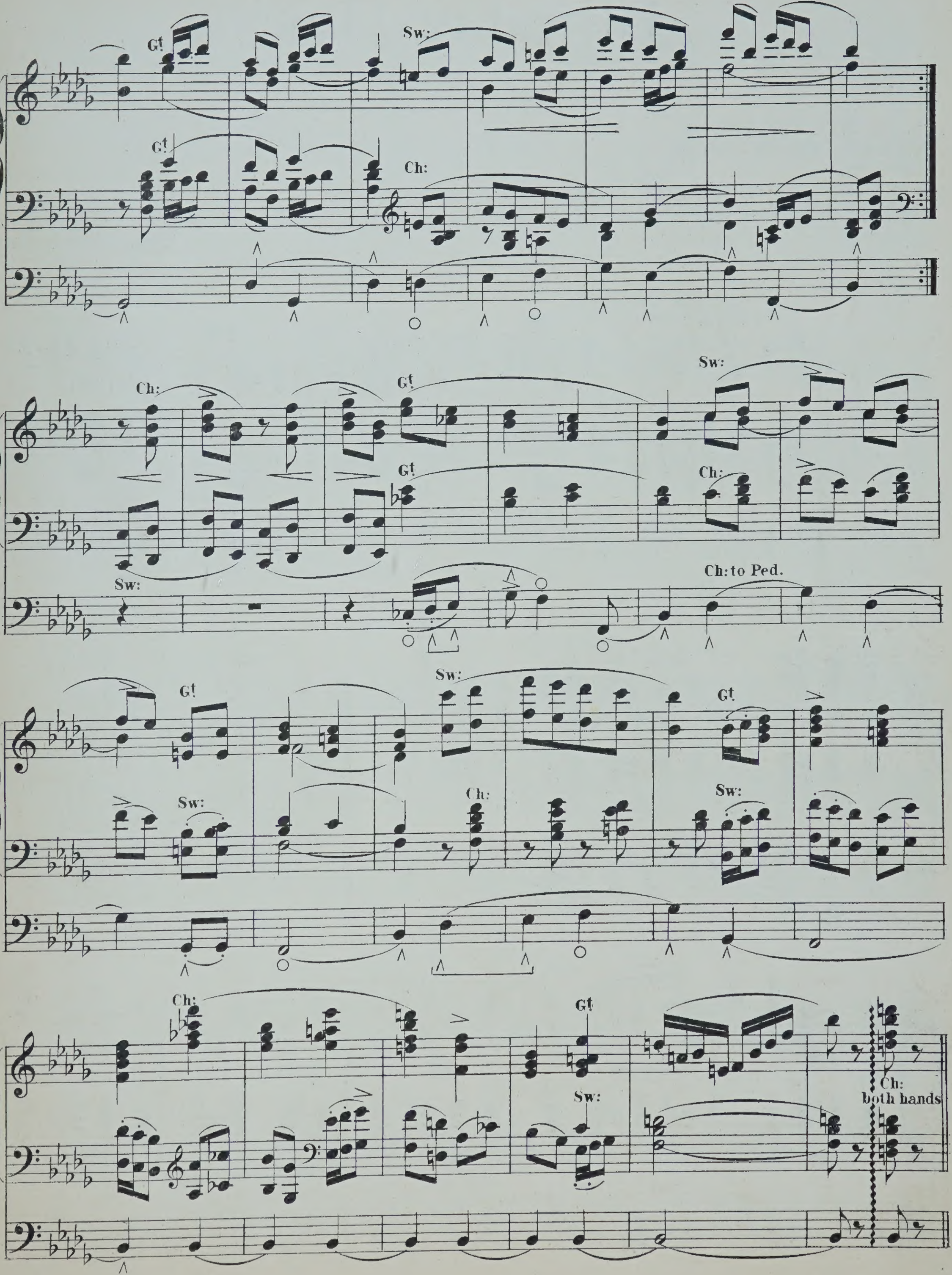
Chanson Orientale.

(Originally composed as a Pianoforte Duet.)

Prepare Organ.
Great Clarabella 8 ft.
Swell stopped Diap. & Oboe 8 ft.
Choir Lieblich Gedact
Ped. Soft 16 ft. with Choir coup.

R. SCHUMANN.
Op. 66. No. 4.

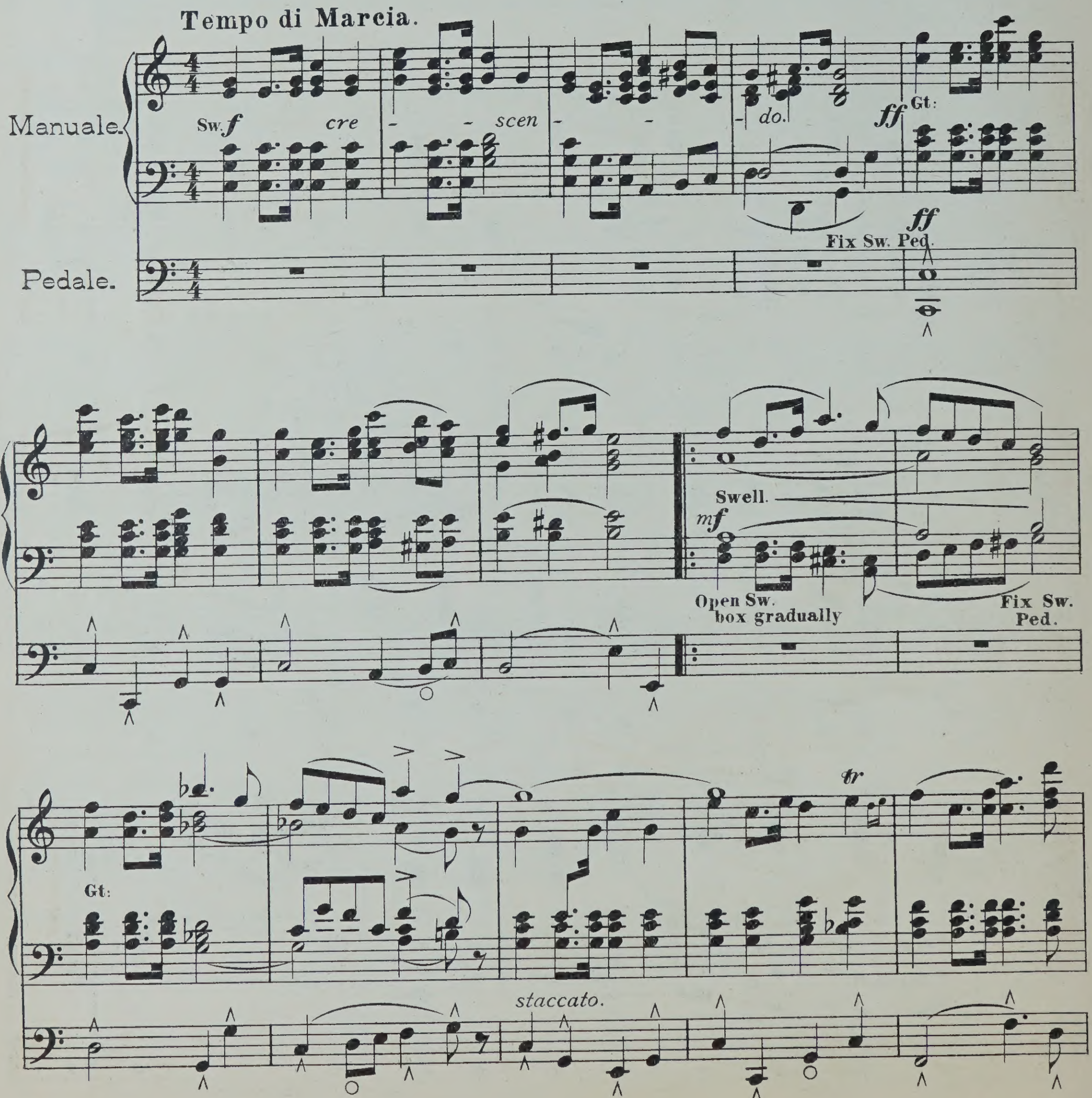

Andantino.
Sw.
p
Ch.
Gt. both hands.
Sw.
Manuale.
Pedale.
Sw.
Ch.
Ch.
Sw.
Gt.
Gt.
Gt. to Ped.
Ch.
Sw.
Sw.
Gt.
Gt.
Sw.
Ch.
Ch. to Ped.

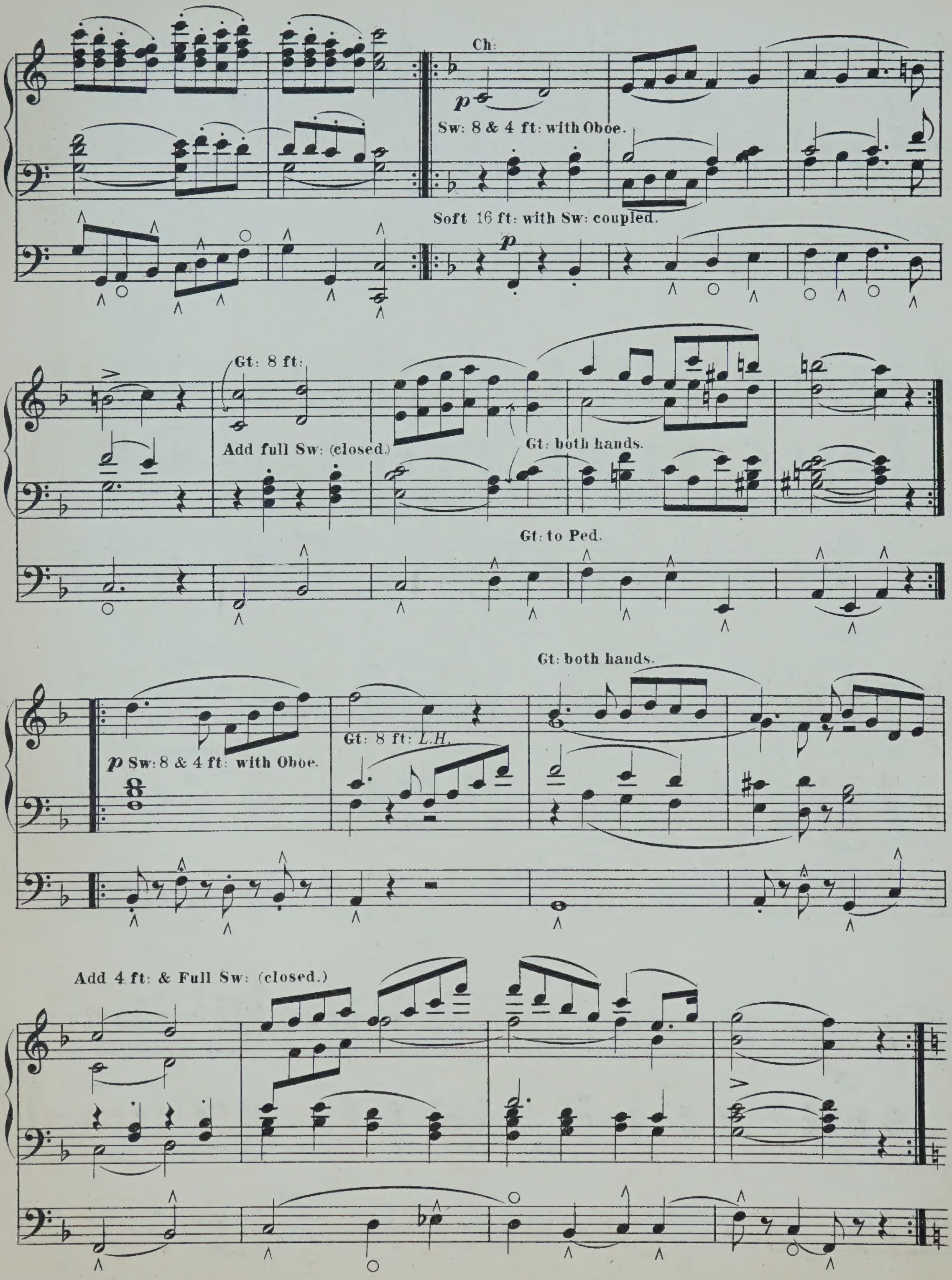

Gt
Sw:
Gt
Ch:
Ch:
Gt
Sw:
Gt
Ch:
Sw:
Ch:to Ped.
Gt
Sw:
Sw:
Ch:
Gt
Sw:
Ch:
Gt
Sw:
Ch:
both hands

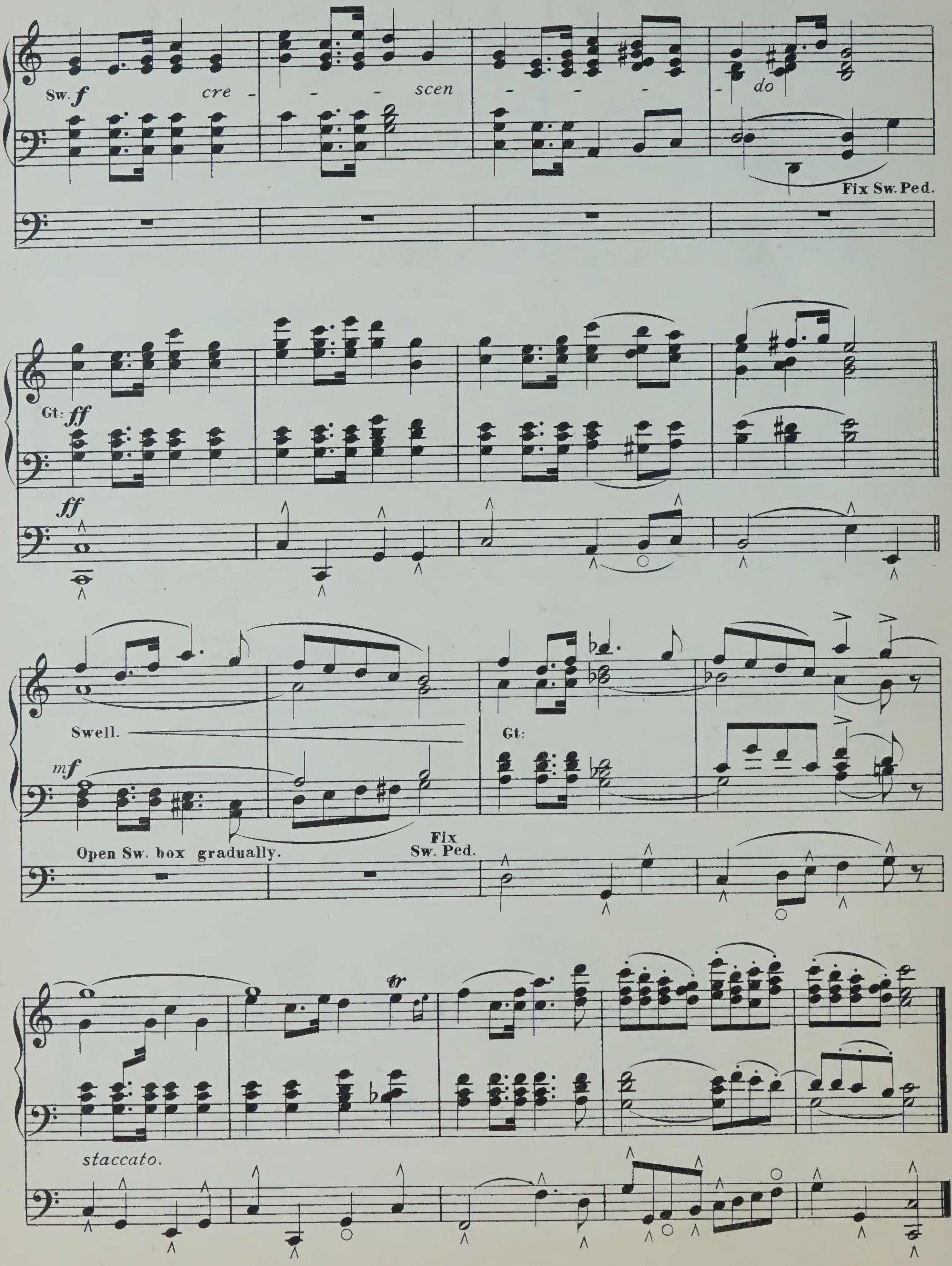
Birthday March.

Prepare Organ.
Great Full. with Sw: coupled.
Swell. Full.
Choir Clarinet & Lieblich Gedact.
Ped. Full with Great coupled.

R. SCHUMANN.


Tempo di Marcia.
Manuale.
Pedale.
Sw. *f* cre - - scen - - do. *ff*
Gt:
ff
Fix Sw. Ped.
Swell.
mf
Open Sw. box gradually
Fix Sw. Ped.
Gt:
tr
staccato.


Ch:
p
Sw: 8 & 4 ft: with Oboe.
Soft 16 ft: with Sw: coupled.
p
Gt: 8 ft:
Add full Sw: (closed.)
Gt: both hands.
Gt: to Ped.
Gt: both hands.
p Sw: 8 & 4 ft: with Oboe.
Gt: 8 ft: L.H.
Add 4 ft: & Full Sw: (closed.)


Sw. f
cre - - - scen - - - - do
Fix Sw. Ped.
Gt: ff
ff
Swell.
mf
Open Sw. box gradually.
Fix Sw. Ped.
Gt:
tr
staccato.

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Pastoral Symphony.

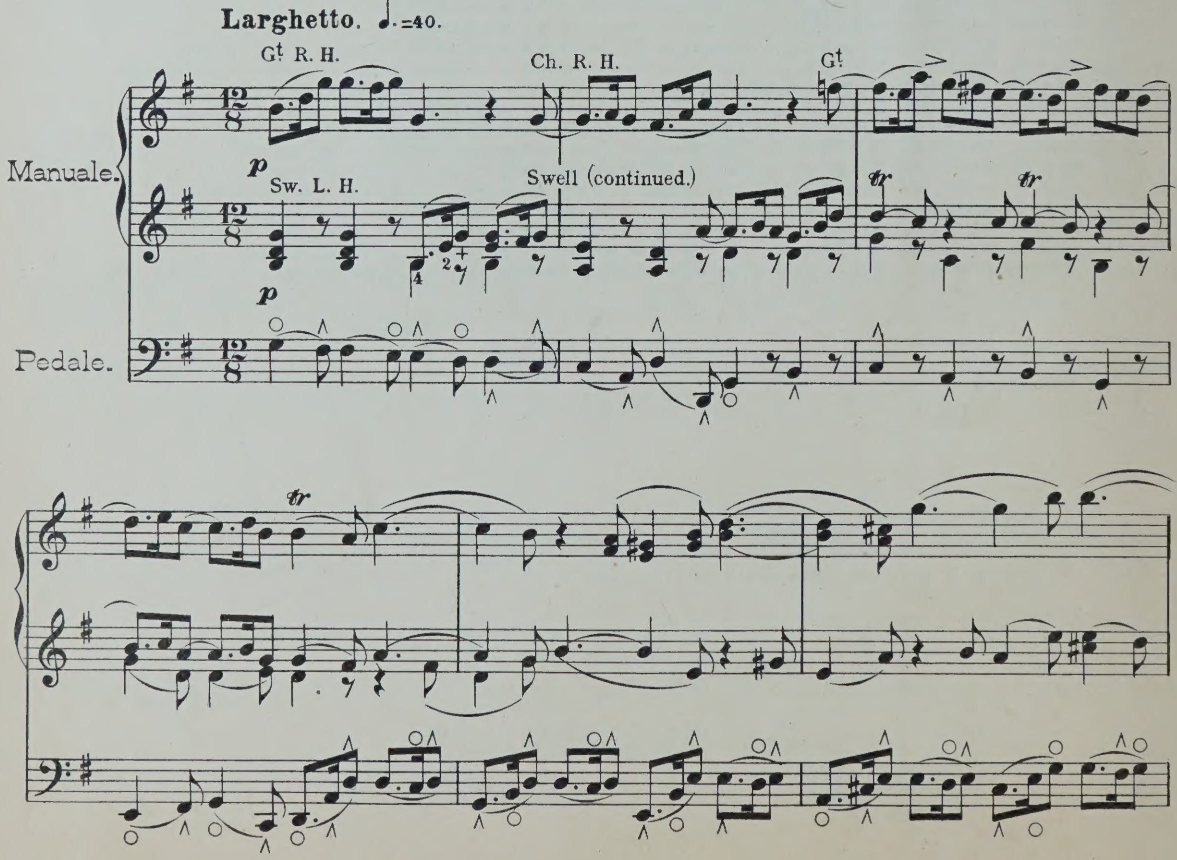
FROM PART II OF THE CHRISTMAS ORATORIO.

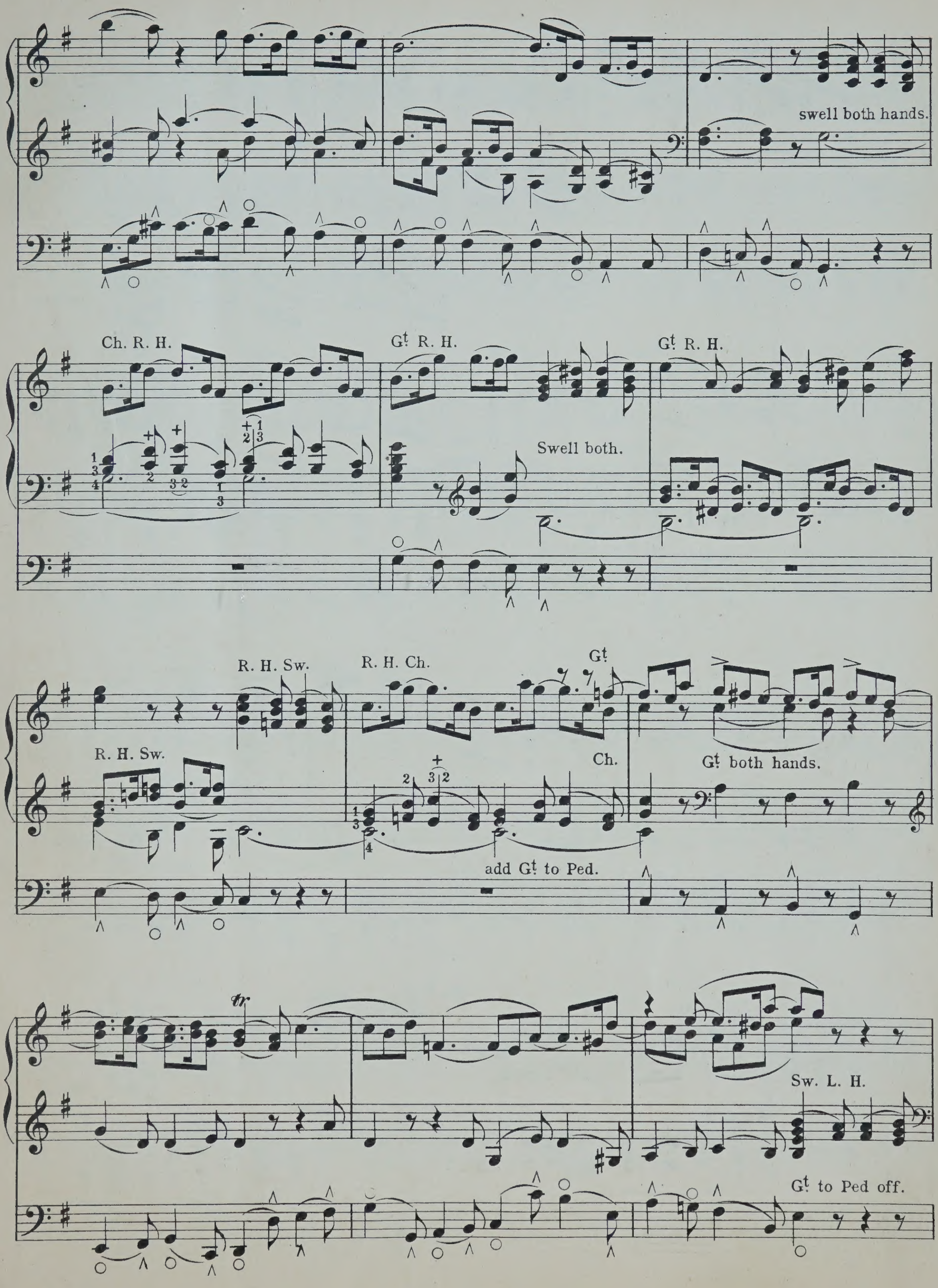
(Composed for Strings, Two Flutes and Four Oboes.)

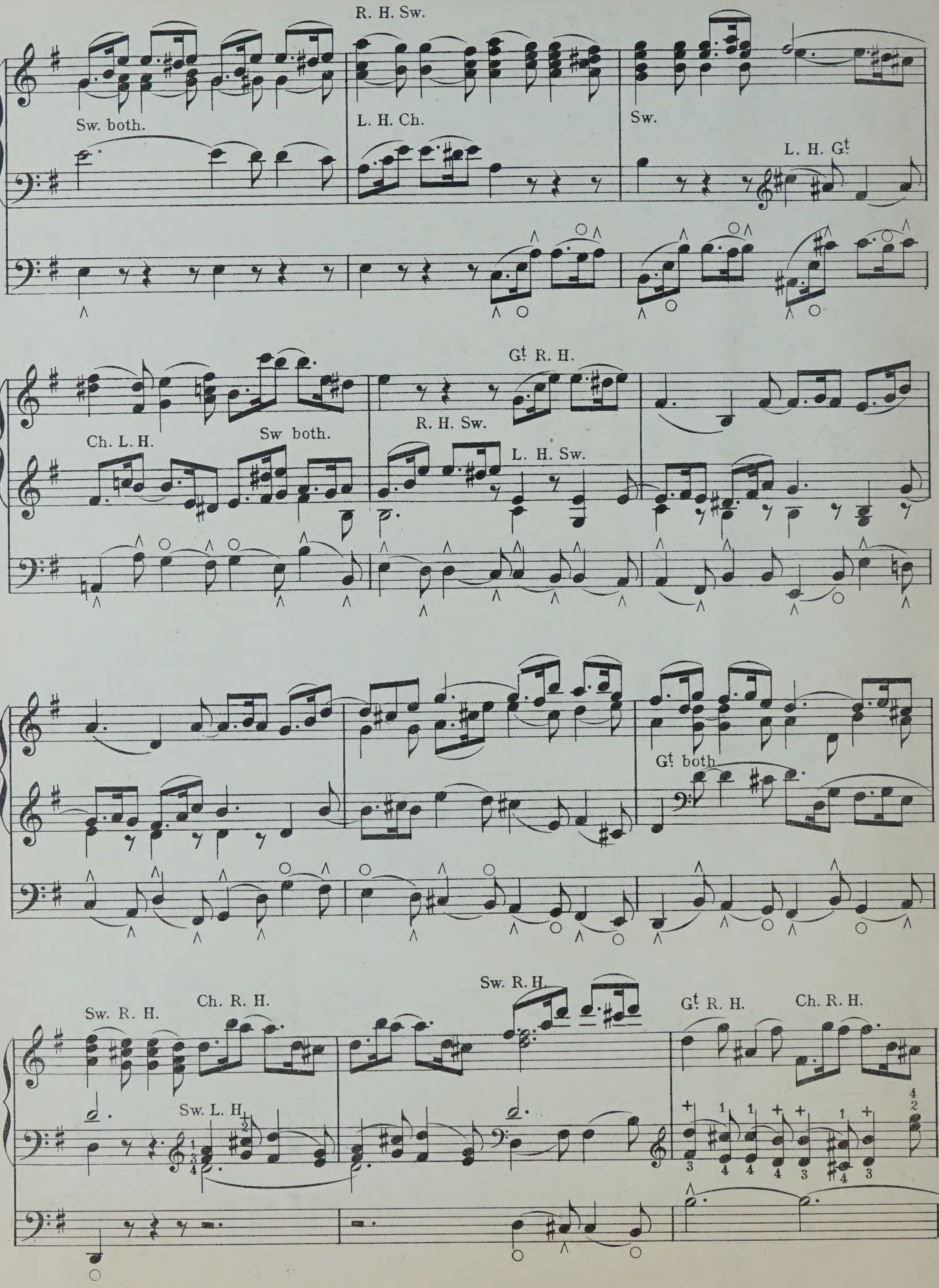
Transcribed for the Organ by
Dr CHARLES W. PEARCE, F. R. C. O.

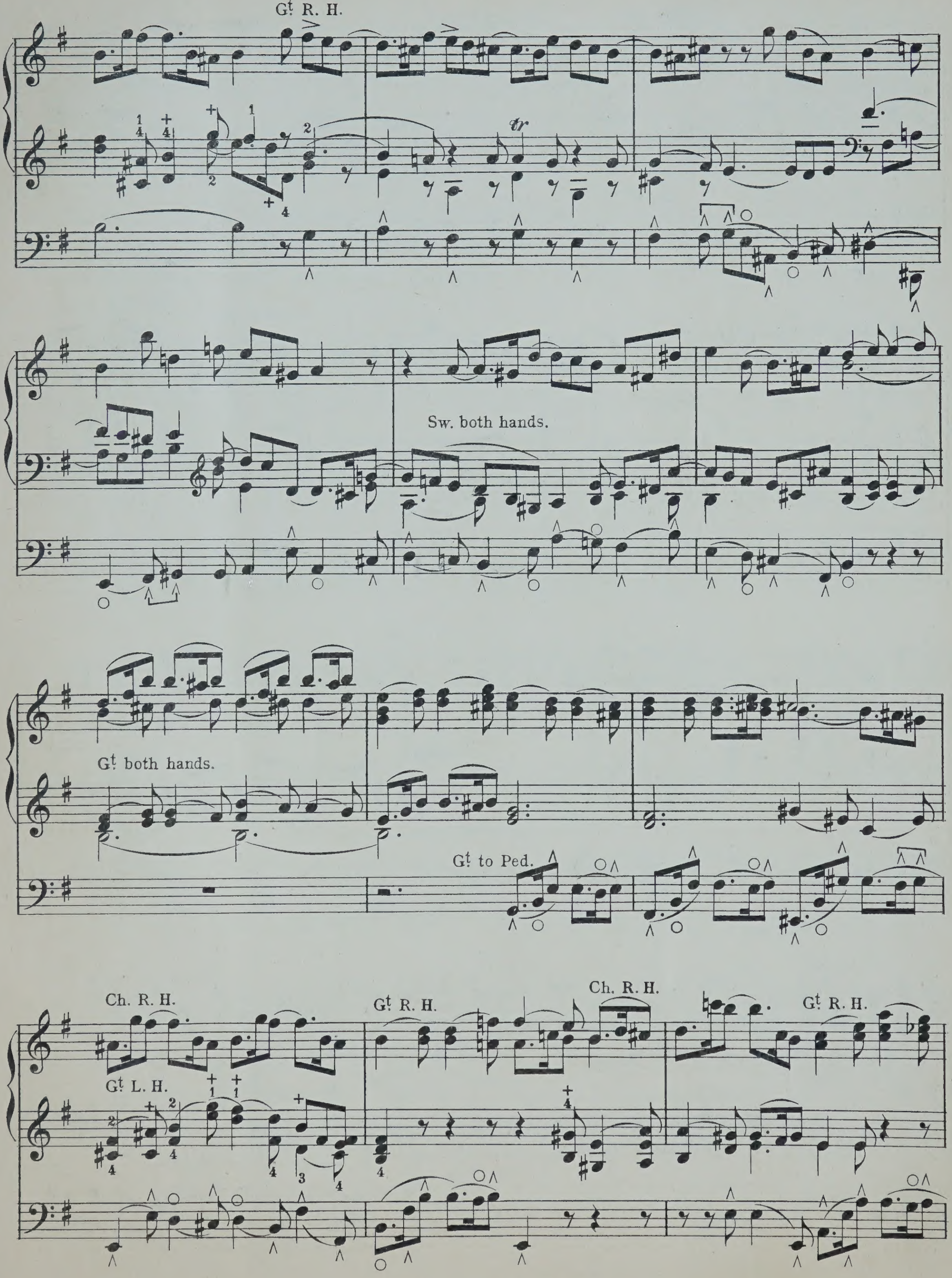
J. S. BACH.

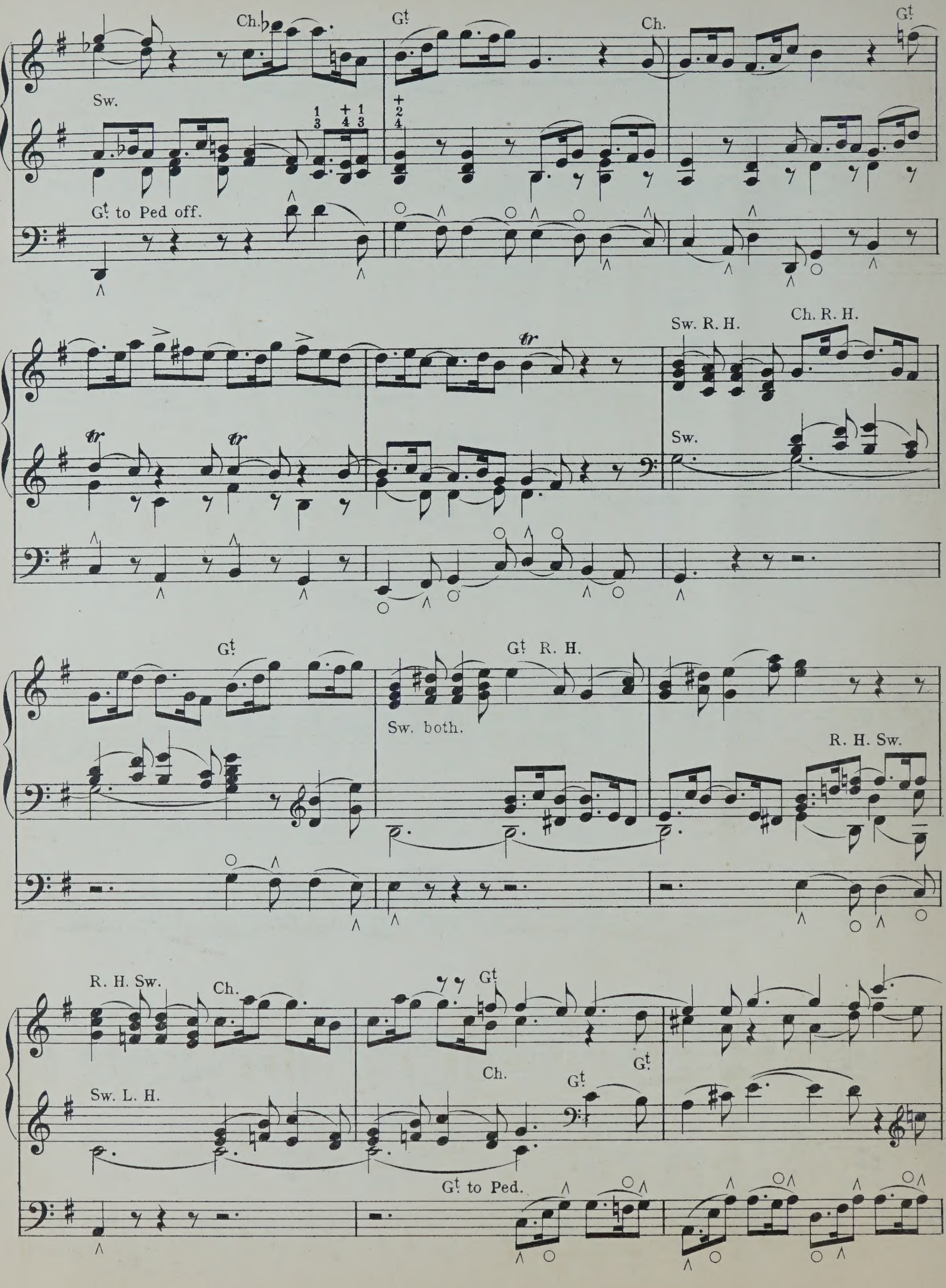
Prepare Organ:–
Great Soft 8 feet (Lieblich Gedact *or* Hohl Flute.)
Swell Soft 8 & 4 feet with Oboe.
Choir Clarinet.
Ped. Soft 16 & 8 feet with Swell coupled.

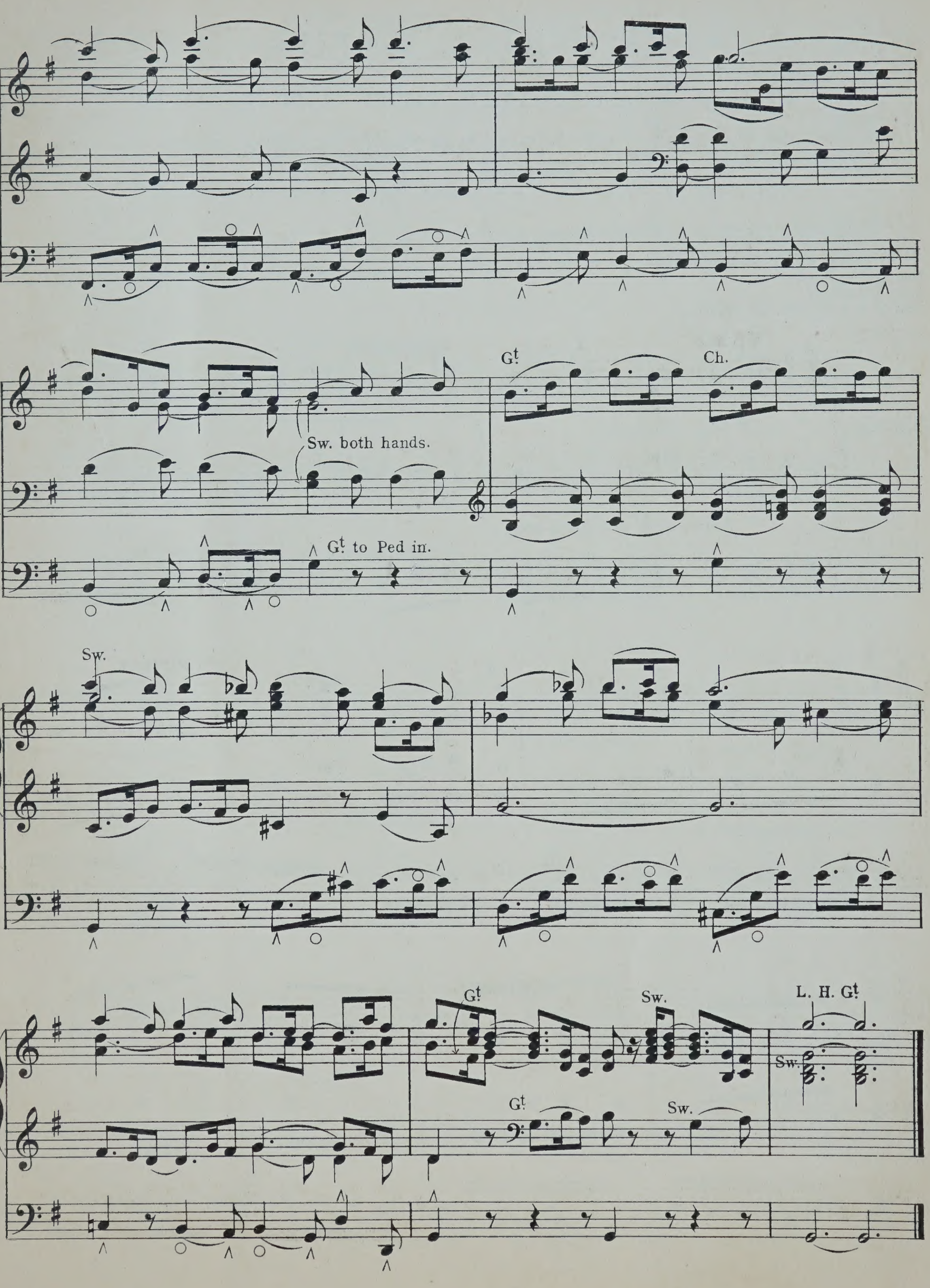

Larghetto. ♩.=40.
Gt. R. H.
Ch. R. H.
Gt.
Manuale.
p
Sw. L. H.
Swell (continued.)
tr
p
Pedale.
tr


swell both hands.
Ch. R. H.
Gt R. H.
Swell both.
Gt R. H.
R. H. Sw.
R. H. Ch.
Gt
R. H. Sw.
Ch.
Gt both hands.
add Gt to Ped.
tr
Sw. L. H.
Gt to Ped off.


R. H. Sw.
Sw. both.
L. H. Ch.
Sw.
L. H. Gt
Gt R. H.
Ch. L. H.
Sw both.
R. H. Sw.
L. H. Sw.
Gt both
Sw. R. H.
Ch. R. H.
Sw. L. H.
Sw. R. H.
Gt R. H.
Ch. R. H.


Gt. R. H.
tr
Sw. both hands.
Gt. both hands.
Gt. to Ped.
Ch. R. H.
Gt. R. H.
Ch. R. H.
Gt. L. H.
Gt. R. H.


Ch.
Gt
Ch.
Gt
Sw.
Gt to Ped off.
Sw. R. H.
Ch. R. H.
Sw.
Gt
Gt R. H.
Sw. both.
R. H. Sw.
R. H. Sw.
Ch.
Gt
Sw. L. H.
Ch.
Gt
Gt
Gt to Ped.


Sw. both hands.
Gt. to Ped in.
Gt.
Ch.
Sw.
Gt.
Sw.
L. H. Gt.
Sw.
Gt.
Sw.

Grand Chorus.

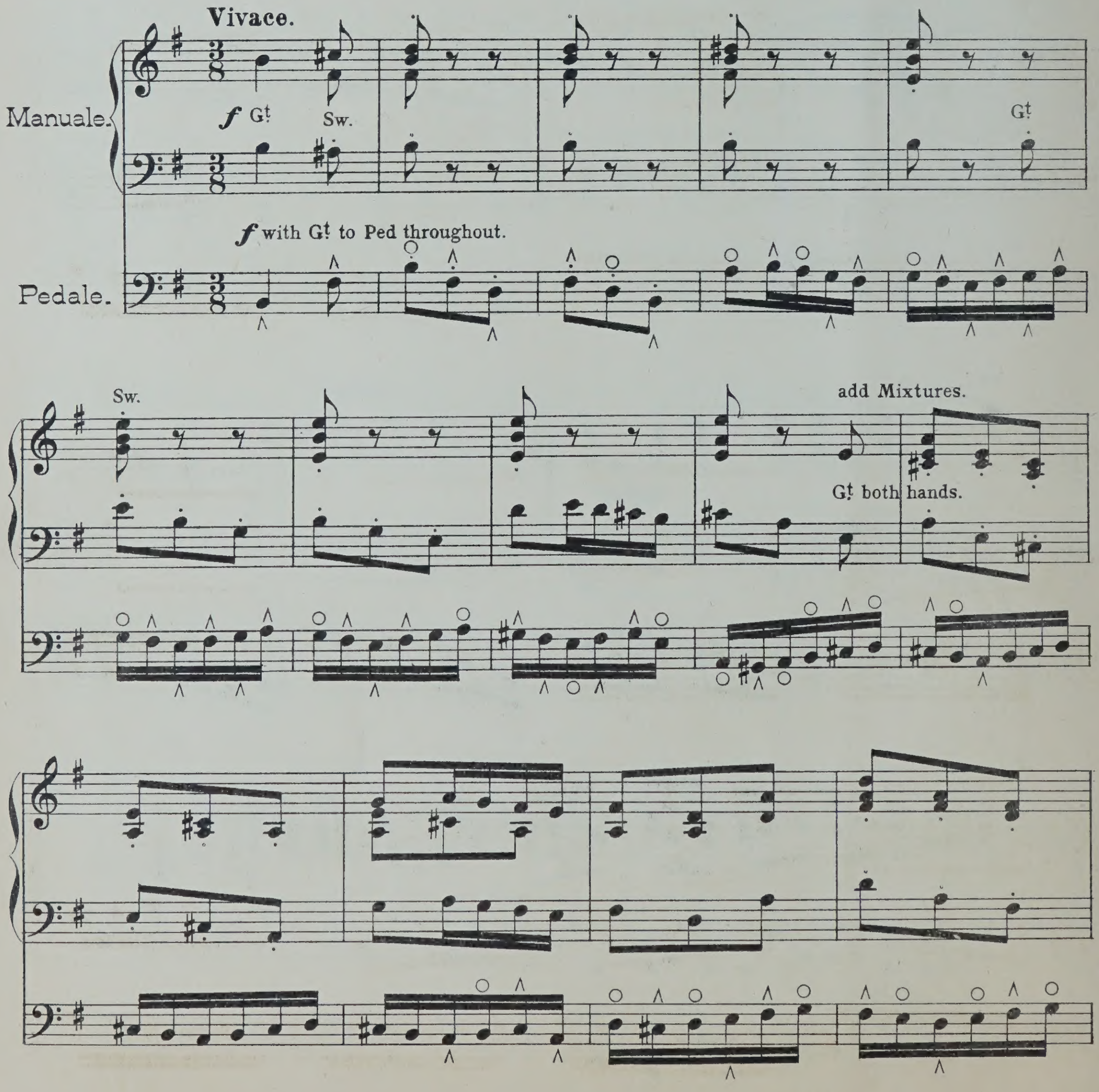
"Have Lightnings and Thunders."

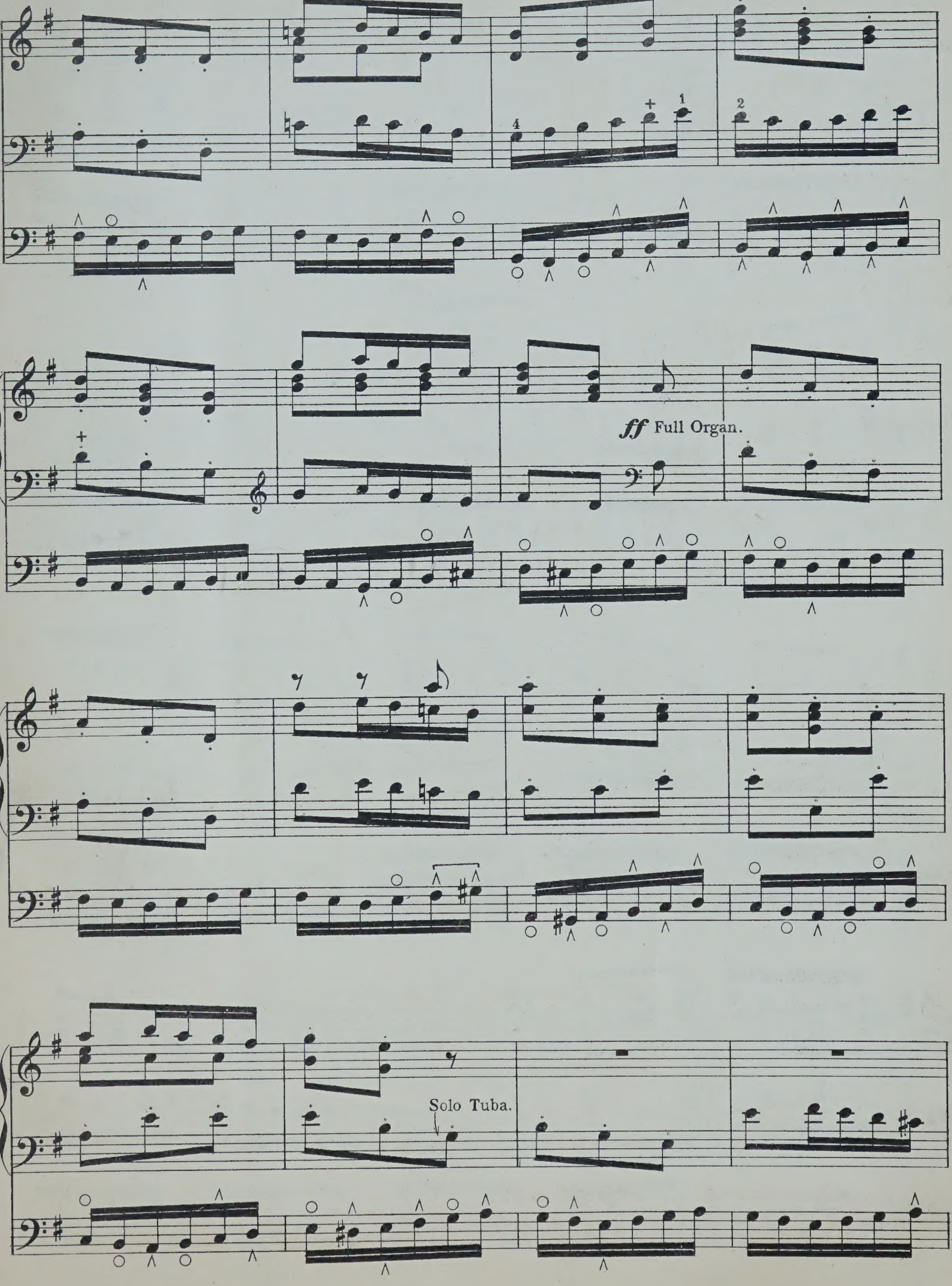
FROM PART I OF THE S. MATTHEW PASSION MUSIC.

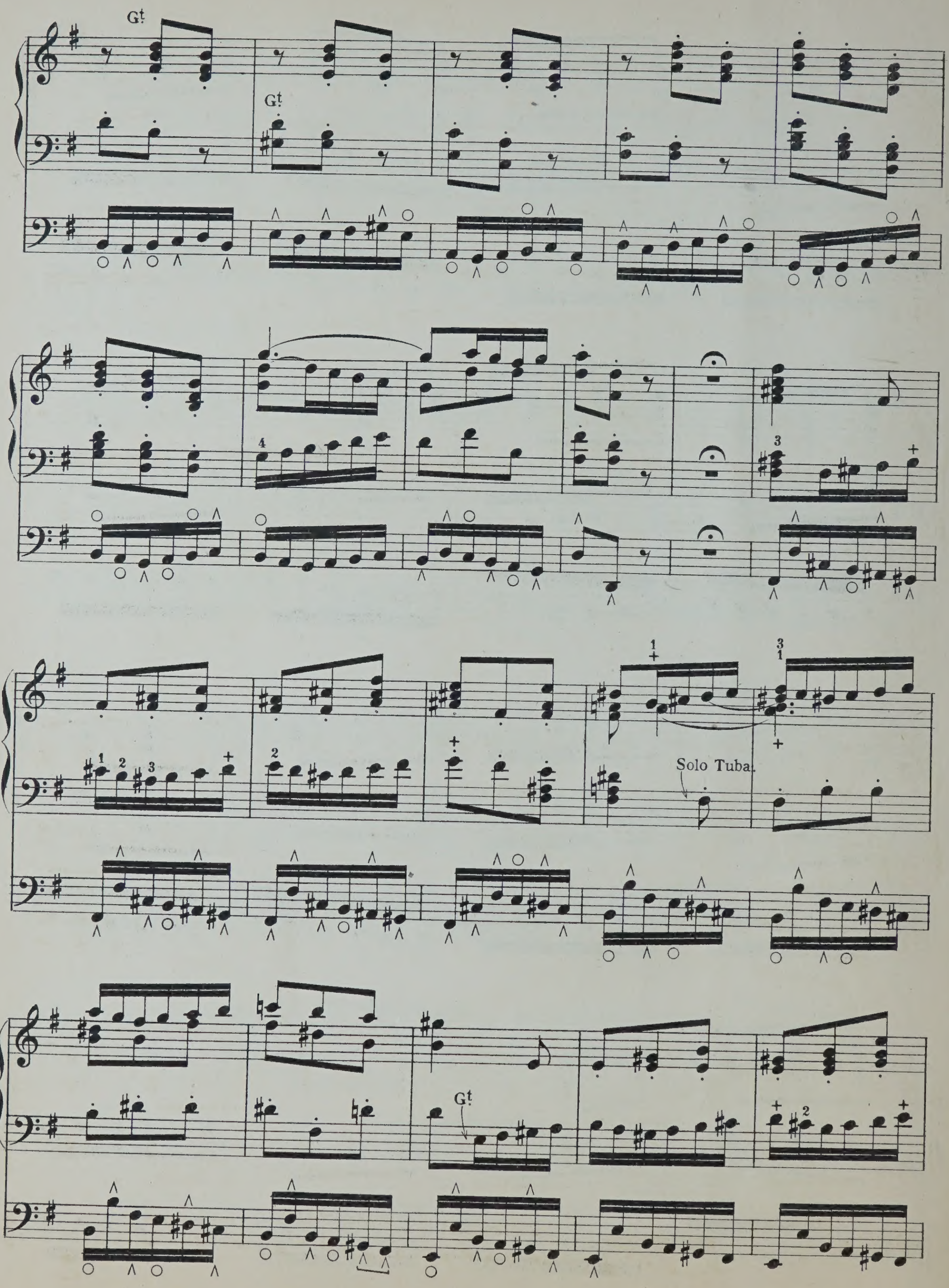
(Composed for Double Choir and Organ, Flutes, Oboes, and Strings.)

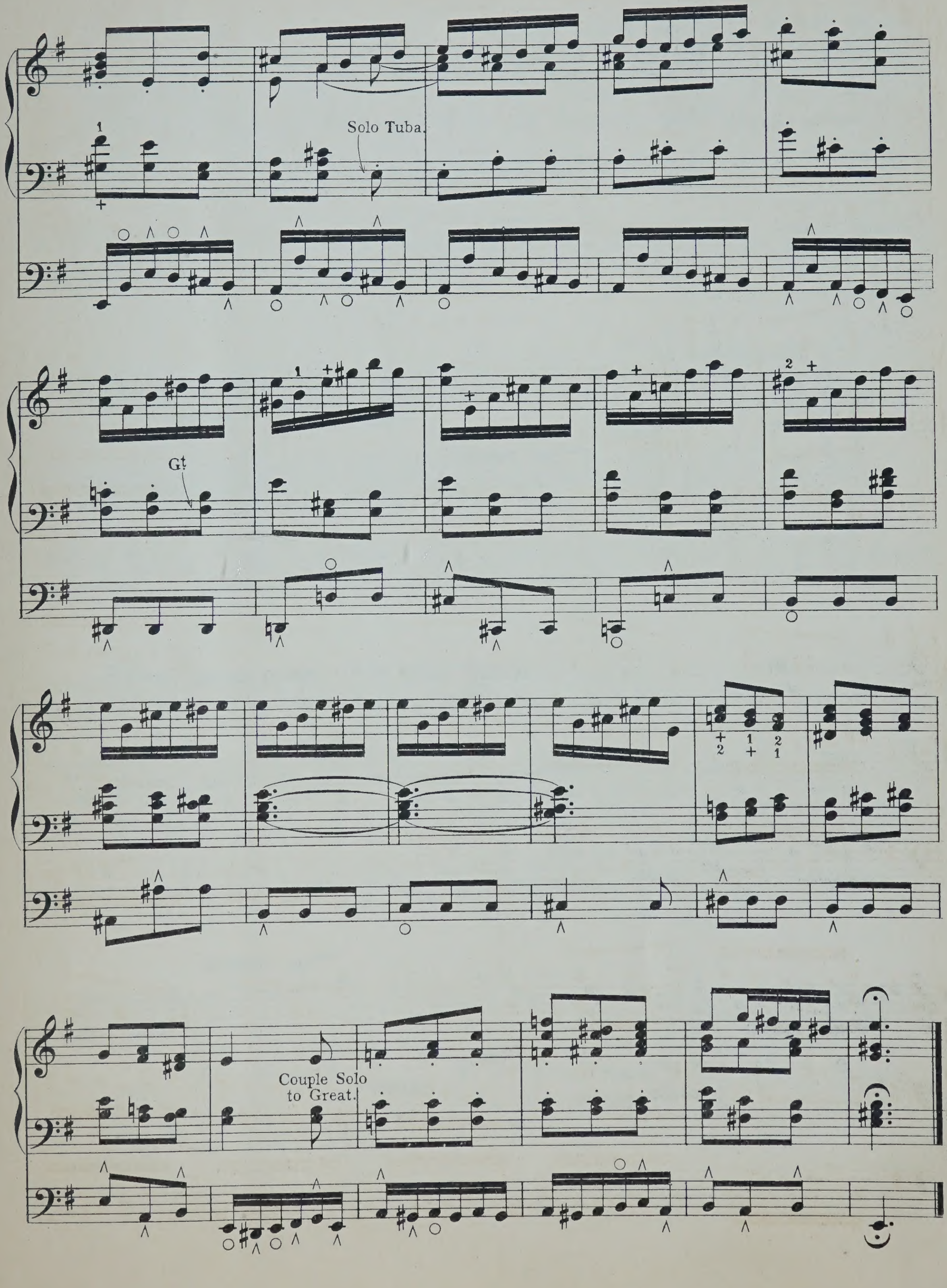
Prepare Organ:—
Gt 16, 8, 4 & 2 ft with Sw. coupled.
Sw. Full & Reeds.
Solo Tuba 8 ft
Ped 16 & 8 ft with Gt coupled.

J. S. BACH.


Vivace.
Manuale.
f Gt
Sw.
Gt
Pedale.
f with Gt to Ped throughout.
Sw.
add Mixtures.
Gt both hands.


ff Full Organ.
Solo Tuba.
4
+
1
2


Gt
Gt
Solo Tuba.
Gt


Solo Tuba.
Gt
Couple Solo to Great.

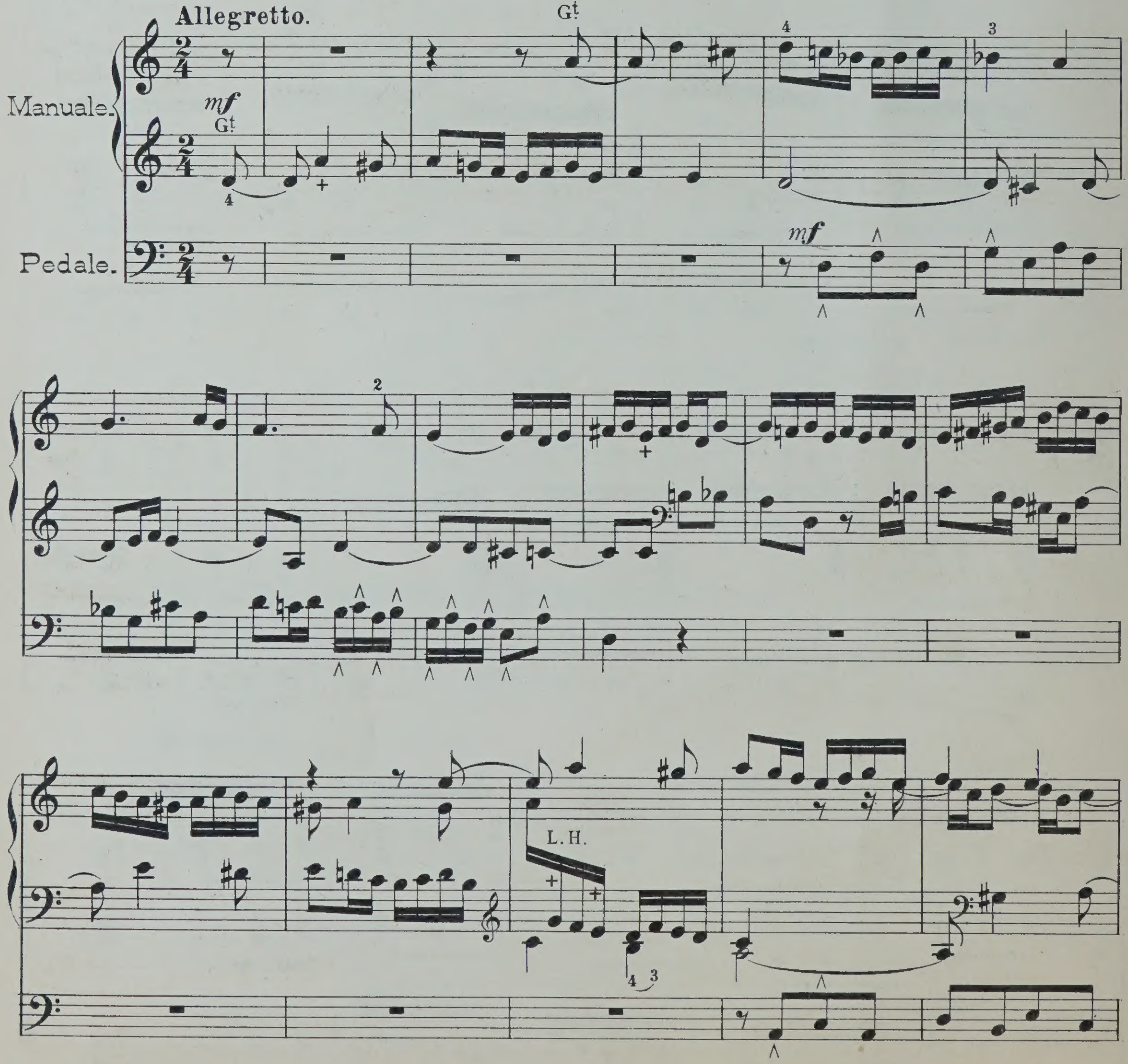
The Giant Fugue.

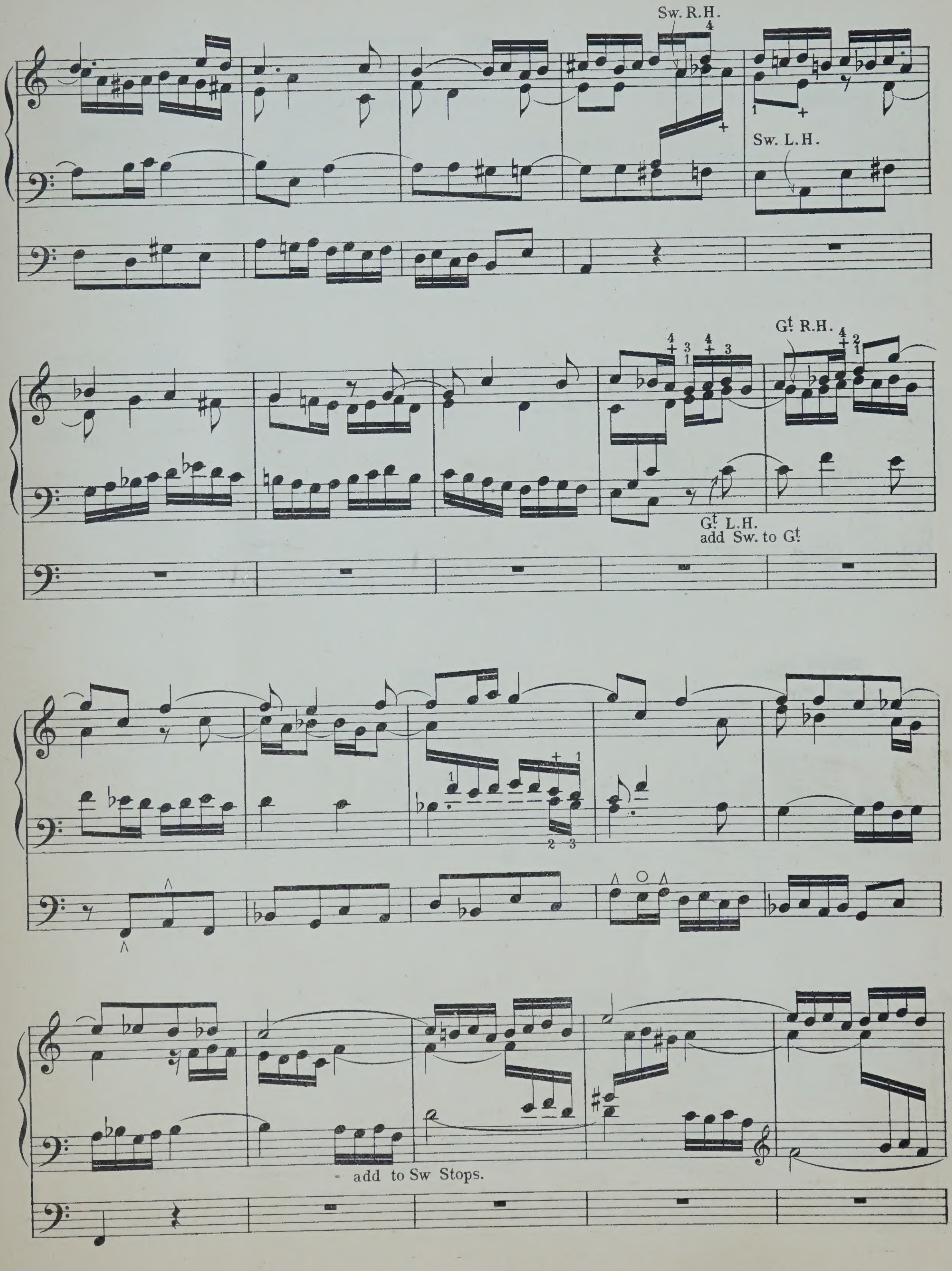
On the Chorale "WIR GLAUBEN ALL AN EINEN GOTT" by MARTIN LUTHER.

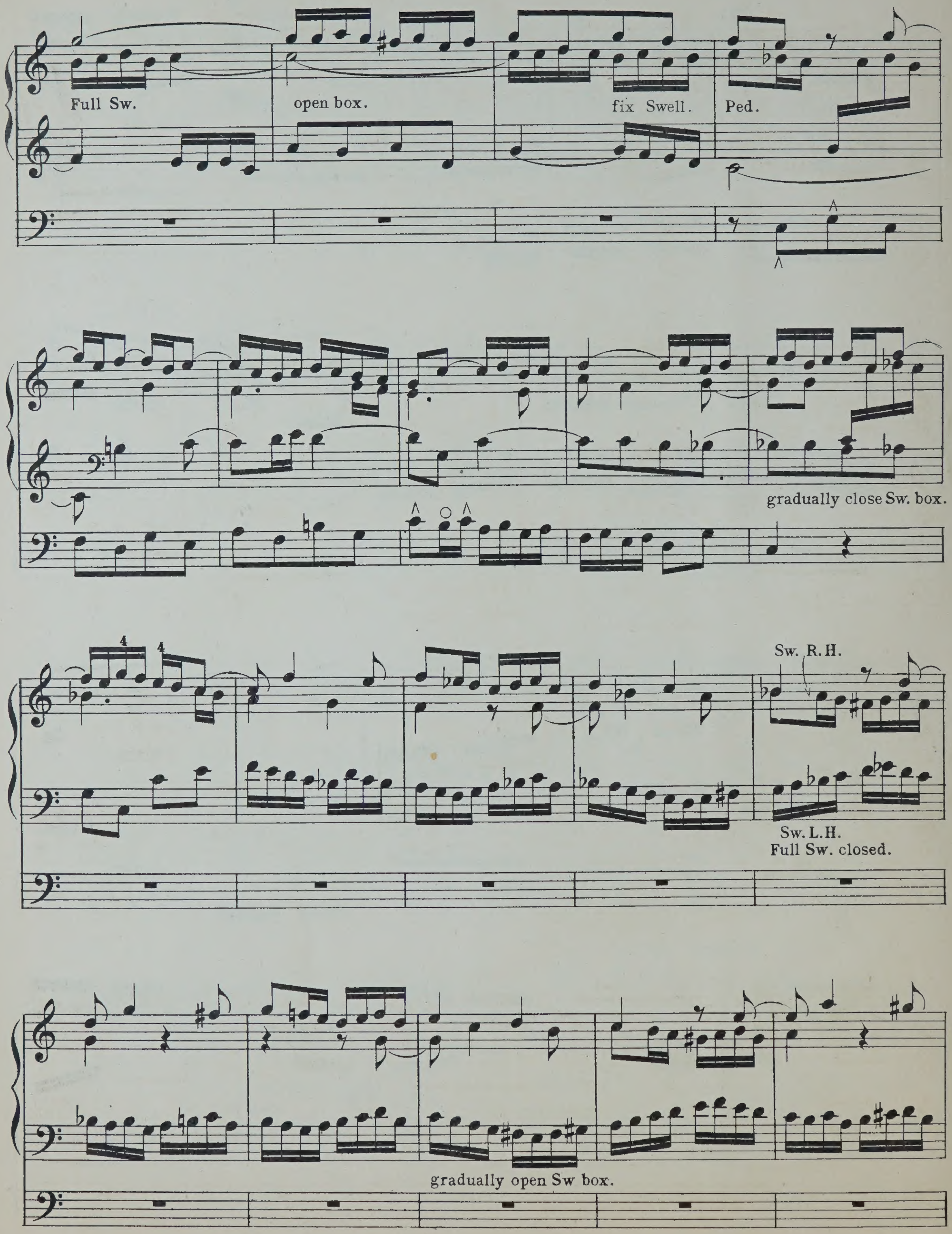
(In the Dorian Mode.)

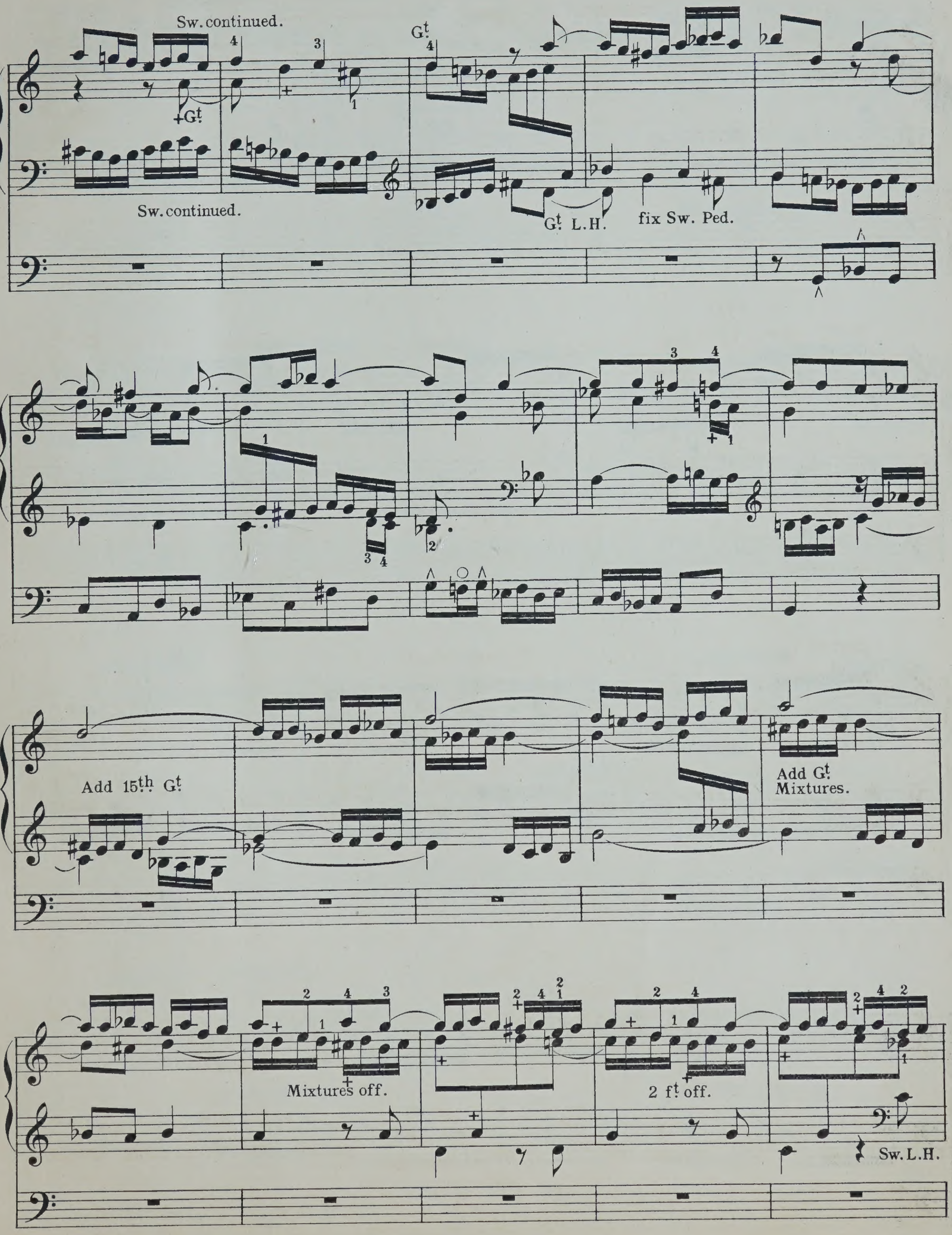
Prepare Organ:–
Gt to Principal 8 & 4 ft
Sw. 8, 4 & Soft Reed.
Pedal 16 & 8 ft with Gt coupled.

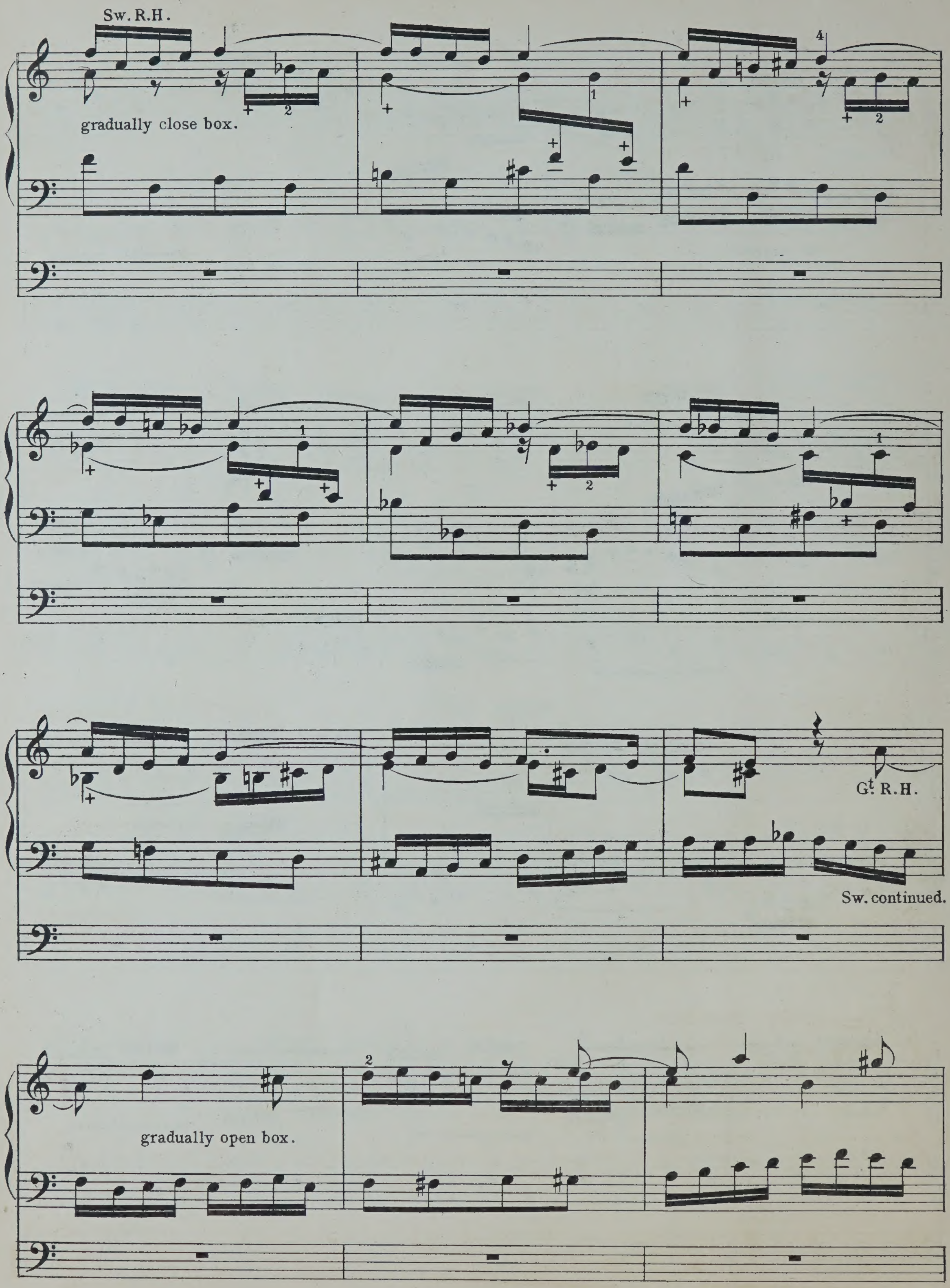
J. S. BACH.

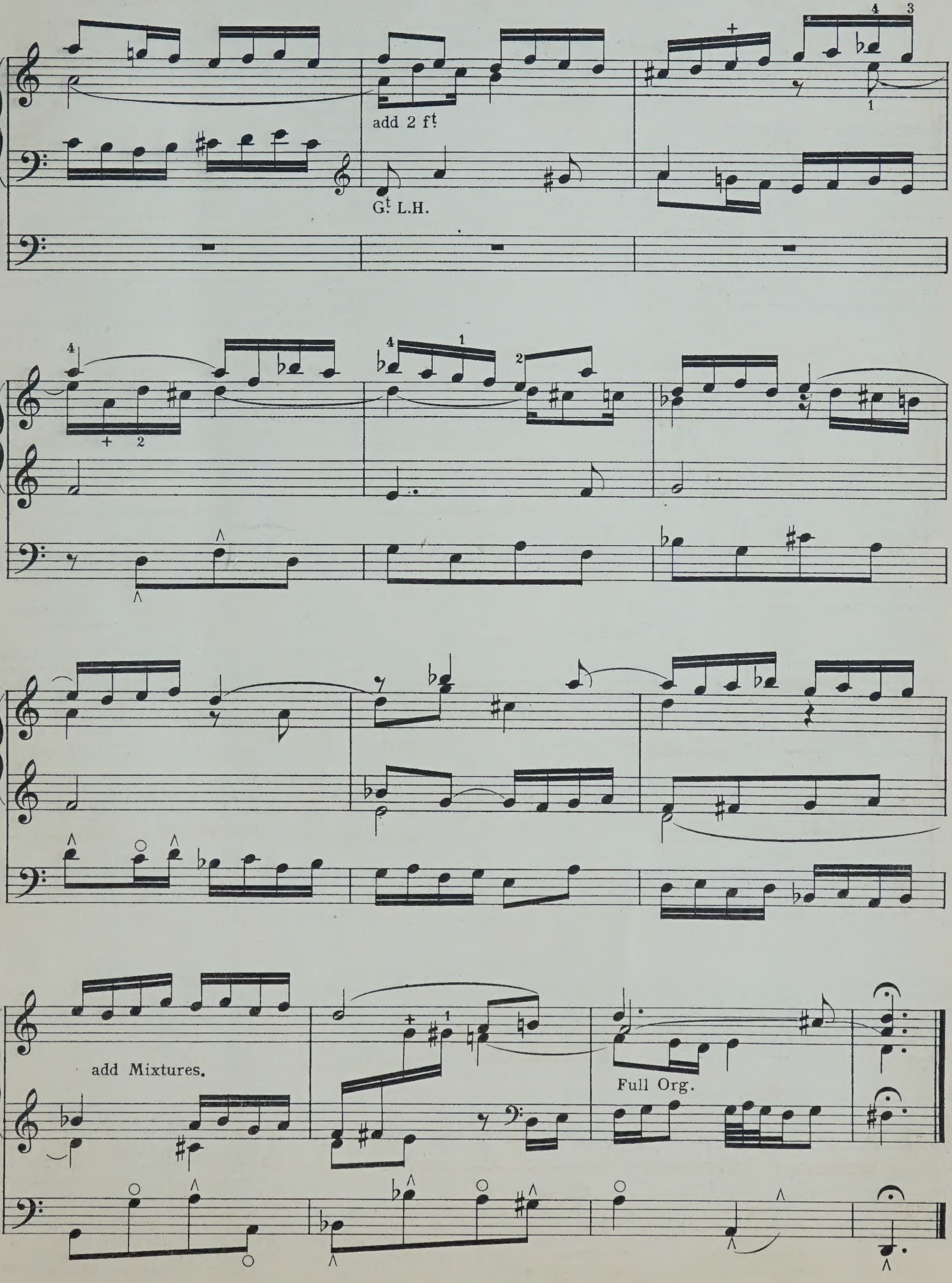

Allegretto.
Manuale.
Pedale.
mf
Gt
Gt
mf
L.H.


Sw. R.H.
Sw. L.H.
G.t R.H.
G.t L.H.
add Sw. to G.t
- add to Sw Stops.


Full Sw.
open box.
fix Swell.
Ped.
gradually close Sw. box.
4
4
Sw. R.H.
Sw. L.H.
Full Sw. closed.
gradually open Sw box.


Sw. continued.
Gt.
Gt.
Sw. continued.
Gt. L.H.
fix Sw. Ped.
Add 15th Gt.
Add Gt. Mixtures.
Mixtures off.
2 ft. off.
Sw. L.H.


Sw. R.H.
gradually close box.
Gt. R.H.
Sw. continued.
gradually open box.


add 2 ft
Gt L.H.
add Mixtures.
Full Org.

EXAMINATION SERIES

FINGERED & REVISED WITH NOTES ON FORM & CONSTRUCTION
FOR THE USE OF STUDENTS
by

GORDON SAUNDERS.

PREPARATORY SECTION

1.	*BEETHOVEN*	SONATINA IN F	3/-	2.	*BEETHOVEN*	SONATINA IN G	3/-
3.	*BURGMÜLLER*	RONDOLETTO IN C, OP. 76, Nº 1	3/-	4.	*BURGMÜLLER*	RONDO ALLA TURCA OP. 68	3/-
5.	*CLEMENTI*	SONATINA IN C, OP. 36, Nº 1	3/-	6.	*CLEMENTI*	SONATINA IN G, OP. 36, Nº 2	3/-
7.	,,	SONATINA IN C, OP. 36, Nº 3	3/-	8.	,,	SONATINA IN F, OP. 36, Nº 4	3/-
9.	,,	SONATINA IN G, OP. 36, Nº 5	3/-	10.	,,	SONATINA IN D, OP. 36, Nº 6	3/-
11.	*DUSSEK*	LA MATINÉE RONDO IN D	3/-	12.	*KUHLAU*	SONATINA IN F, OP. 55, Nº 4	3/-
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27.	,,	OP. 47. Nº 19.	1/6	28.	*BENNETT, SIR W. S.*	MODERATO SEMPLICE, LENTO SOSTENUTO.	2/-

INTERMEDIATE SECTION

29.	*HAYDN*	MODERATO FROM SONATA IN C SHARP MINOR.	3/-	30.	*HAYDN*	PRESTO FROM SONATA IN E MINOR.	3/-
31.	*HAYDN*	SONATA IN G	4/-	32.	,,	ALLEGRO CON BRIO FROM SONATA IN D	3/-
33.	*CLEMENTI*	SONATA IN B FLAT OP. 24	5/-	34.	*DUSSEK*	SONATA IN D, Nº 1, OP. 47	5/-
35.	*HAYDN*	FANTASIA IN C	4/-	36.	,,	SONATA IN G, Nº 2, OP. 47	5/-
37.	,,	SONATA IN D, OP. 17	4/-	38.	*MOZART*	POSTHUMOUS RONDO IN B FLAT	4/-
39.	,,	SONATA IN C	4/-	40.	,,	SONATA IN F, Nº 2	4/-
41.	*BEETHOVEN*	SONATA IN G, OP. 49	3/-	42.	*BEETHOVEN*	RONDO IN C, OP. 51	3/-
43.	*BENNETT, SIR W. S.*	MODERATO GRAZIOSO OP. 14	3/-	44.	*DUSSEK*	L' ADIEU	4/-
45.	*DUSSEK*	SONATA IN B FLAT	4/-	46.	,,	LA CONSOLATION	4/-
47.	*HANDEL*	FANTASIA IN C	3/-	48.	*HANDEL*	CHACONNE IN G	4/-
49.	*HUMMEL*	RONDO VILLAGEOIS IN C, OP. 122	4/-	50.	*HUMMEL*	LA CONTEMPLAZIONE	4/-
51.	,,	INDIAN RONDO IN E MINOR	3/-	52.	*MENDELSSOHN*	ANDANTE & ALLEGRO OP. 16, Nº 1	3/-
53.	*KJERULF*	FRÜHLINGSLIED	3/-	54.	,,	*6 CHRISTMAS PIECES*, Nº 1. ALLEGRO NON TROPPO	1/6
55.	,,	SCHERZO	3/-	56.	,,	2. ANDANTE SOSTENUTO	1/6
57.	*MOZART*	FANTASIA IN D MINOR	3/-	58.	,,	3. ALLEGRETTO	1/6
59.	*SCHLESINGER*	RONDINO IN B FLAT	3/-	60.	,,	4. ANDANTE CON MOTO	1/6
61.	*FIELD*	RONDO IN E FLAT	4/-	62.	,,	5. ALLEGRO ASSAI	2/-
63.	*BACH*	ECHO FROM PARTITA IN B MINOR	3/-	64.	,,	6. VIVACE	2/-
65.	*MOZART*	SONATA IN G	4/-	66.	*BENNETT, SIR W. S.*	INTRODUCTION & PASTORALE OP. 28, Nº 1	3/-
67.	,,	SONATA IN C	4/-	68.	,,	RONDINO IN E OP. 28, Nº 2	4/-
69.	*BERTINI*	STUDIES OP. 32. BOOK 1	5/-	70.	*GRIEG*	POETISCHE TONBILDER, OP. 3, Nos 1. 2. 3	4/-
71.	,,	STUDIES OP. 32. BOOK 2	5/-	72.	,,	,, ,, OP. 3, Nos 4. 5. 6	4/-
73.	*BACH*	GAVOTTE & MUSETTE IN D MINOR	3/-	74.	*HANDEL*	ALLEGRO IN F 2ND SUITE	3/-
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77.	*BENNETT, SIR W. S.*	CAPRICCIO IN A MINOR, OP. 28, Nº 3	4/-	78.	*CHOPIN*	VALSE IN A MINOR, OP. 34, Nº 2	4/-
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87.	*CHOPIN*	VALSE IN A FLAT, OP. 34	4/-	88.	*HENSELT*	FRÜHLINGSLIED	4/-
89.	*HENSELT*	WIEGENLIED	3/-	90.	*MENDELSSOHN*	ANDANTE & RONDO CAPRICCIOSO, OP. 14	4/-
91.	*MENDELSSOHN*	CAPRICCIO OP. 16, Nº 2	3/-	92.	,,	RIVULET, OP. 16, Nº 3	3/-
93.	,,	CAPRICE IN A MINOR, OP. 33, Nº 1	4/-	94.	,,	LIEDER OHNE WORTE, Nº 8	2/-
95.	,,	LIEDER OHNE WORTE, Nº 10	2/-	96.	,,	,, ,, 11	2/-
97.	,,	,, ,, 15	2/-	98.	,,	,, ,, 17	2/-
99.	,,	,, ,, 18	2/-	100.	,,	,, ,, 20	2/-
101.	,,	,, ,, 21	2/-	102.	,,	,, ,, 31	2/-
103.	,,	,, ,, 34	2/-	104.	*MOZART*	RONDO IN A MINOR	4/-
105.	*SCHUBERT*	IMPROMPTU IN B FLAT, OP. 142, Nº 3	4/-	106.	*SCHUMANN*	NOVELLETTE IN F, OP. 21, Nº 1	3/-
107.	*SCHUMANN*	ARABESQUE	4/-	108.	,,	ABENDS, PHANTASIESTÜCKE	2/6
109.	,,	GRILLEN, PHANTASIESTÜCKE	3/-	110.	*WEBER*	RONDO BRILLANTE IN E FLAT, OP. 62	4/-
111.	*BENNETT, SIR W. S.*	RONDO PIACEVOLE, OP. 25	4/-	112.	*MOZART*	TEMA IN A	4/-
113.	,,	SERENATA IN F OP. 13	3/-	114.	*WEBER*	POLACCA BRILLANTE IN E	4/-
115.	,,	THE FOUNTAIN OP. 10	3/-	116.	*HUMMEL*	LA BELLA CAPRICCIOSA, OP. 55.	5/-
117.	,,	THE MILLSTREAM, OP. 10.	3/-	118.	,,	CAPRICCIO IN F	4/-
119.	,,	THE LAKE, OP. 10.	3/-	120.	*CHOPIN*	IMPROMPTU IN A♭ OP. 29	3/-
121.	*SCHUMANN*	AUFSCHWUNG, PHANTASIESTÜCKE	3/-	122.	*MENDELSSOHN*	CAPRICE IN E OP. 33, Nº 2	4/-
123.	,,	IN DER NACHT	4/-	124.	,,	CAPRICE IN B♭ MINOR OP. 33, Nº 3	4/-
125.	*MOZART*	FANTASIA & FUGUE IN C	4/-	126.	*GRIEG*	ANITRA'S DANCE	4/-
127.	*BEETHOVEN*	SONATA IN A OP. 2, Nº 2	5/-	128.	,,	BRIDAL MARCH	4/-
129.	,,	,, IN C OP. 2, Nº 3	5/-	130.	*CHOPIN*	FANTASIE-IMPROMPTU IN C SHARP MINOR.	4/-
131.	*CHOPIN*	BERCEUSE OP. 57	4/-	132.	,,	POLONAISE IN C SHARP MINOR, OP. 26	4/-
133.	*HELLER*	RESTLESS NIGHTS Nos 15 & 16	4/-	134.	,,	VALSE IN A FLAT OP. 42	4/-
135.	*SCHUBERT*	IMPROMPTU IN F MINOR OP. 142, Nº 4	4/-	136.	*WEBER*	GRAND POLONAISE	4/-
137.	*MENDELSSOHN*	PRELUDE & FUGUE IN D	4/-	138.	,,	MOMENTO CAPRICCIOSO OP. 14.	4/-
139.	*BEETHOVEN*	SONATA IN C MINOR OP. 10. Nº 1.	5/-	140.	*BEETHOVEN*	SONATA IN E, OP. 14. Nº 1.	5/-
141.	,,	SONATA IN F OP. 10. Nº 2.	5/-	142.	*MENDELSSOHN*	ANDANTE & PRESTO AGITATO	4/-
148.	,,	LARGO E MESTO FROM SONATA IN D. OP. 10. Nº 3.	3/-	144.	*CHOPIN*	VALSE IN C SHARP MINOR. OP. 64. Nº 2.	3/-

LONDON. A. HAMMOND & Cº 5. VIGO STREET. W.

Adagio and Allegro.

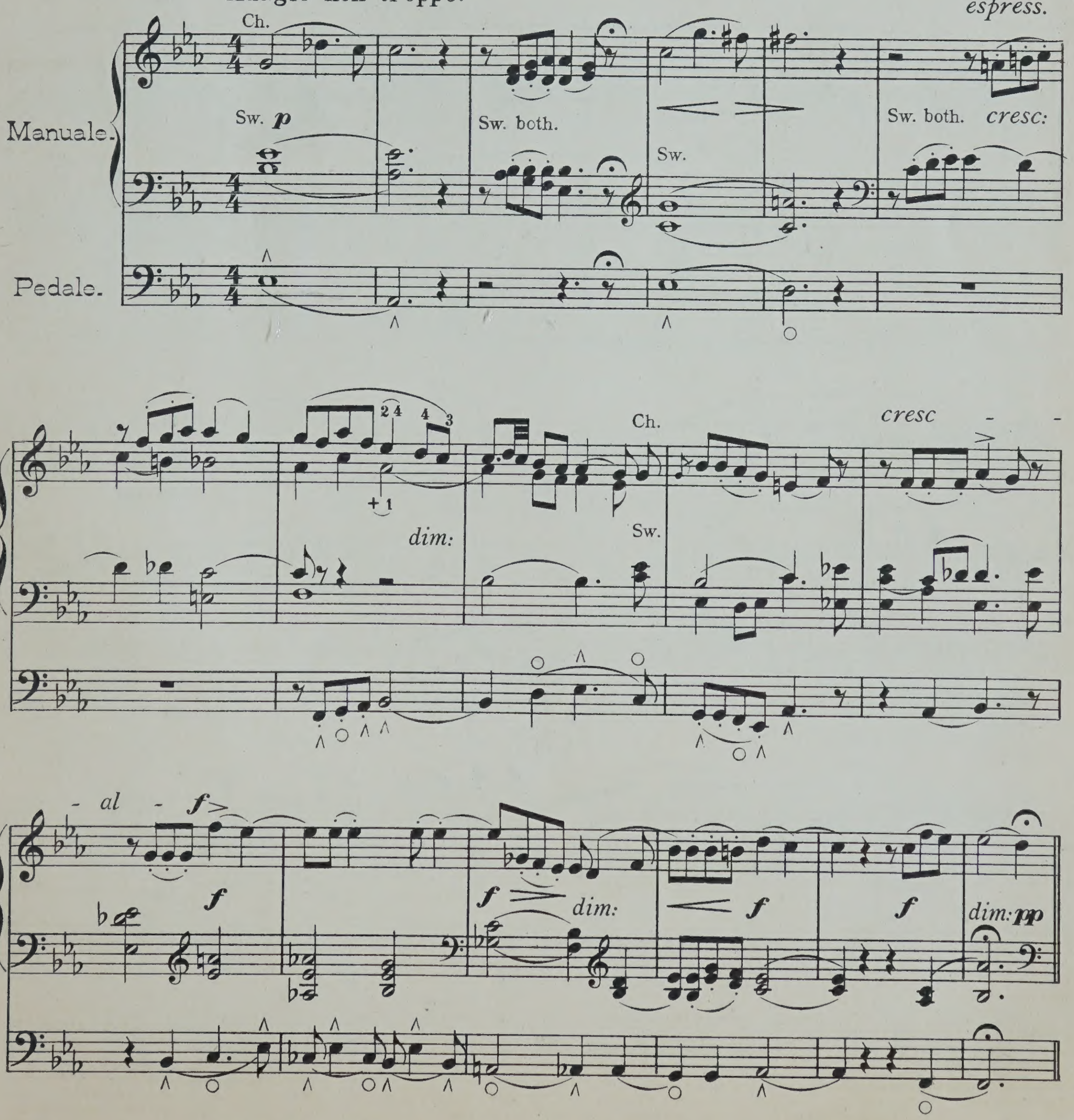
(Originally Composed for a String Quartett.)

Transcribed for the Organ by
Dr CHARLES W. PEARCE. F.R.C.O.

Prepare Organ:—
Great Soft 8 ft with Swell coupled.
Swell Diapasons 8 ft and Oboe.
Choir Soft 8 ft and Orchestral Oboe, or Clarinet, with Sw. coupled.
Ped. Soft 16 ft with Swell coupled.

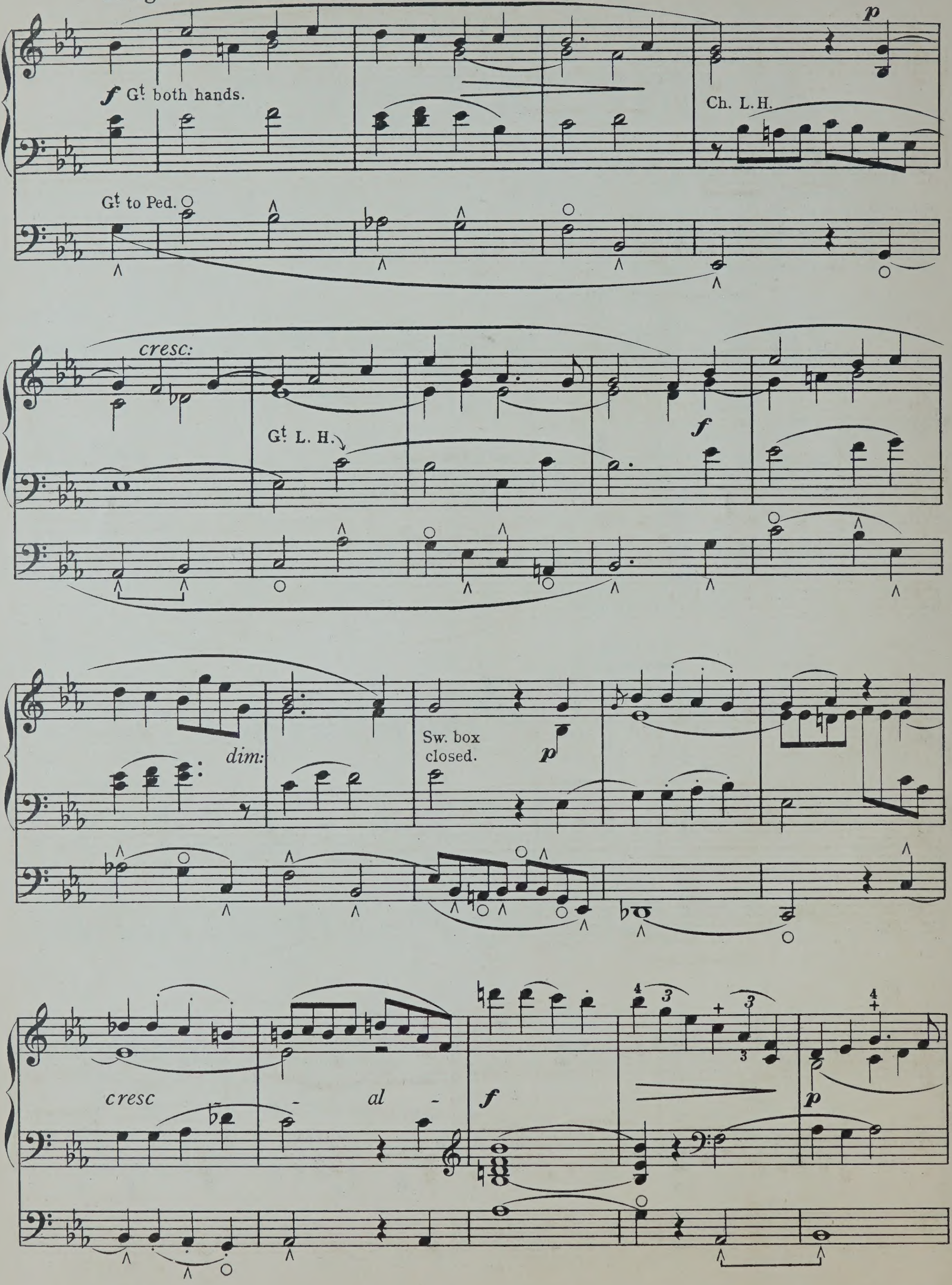
F. MENDELSSOHN BARTHOLDY.
Op: 12. Eb. DUR,

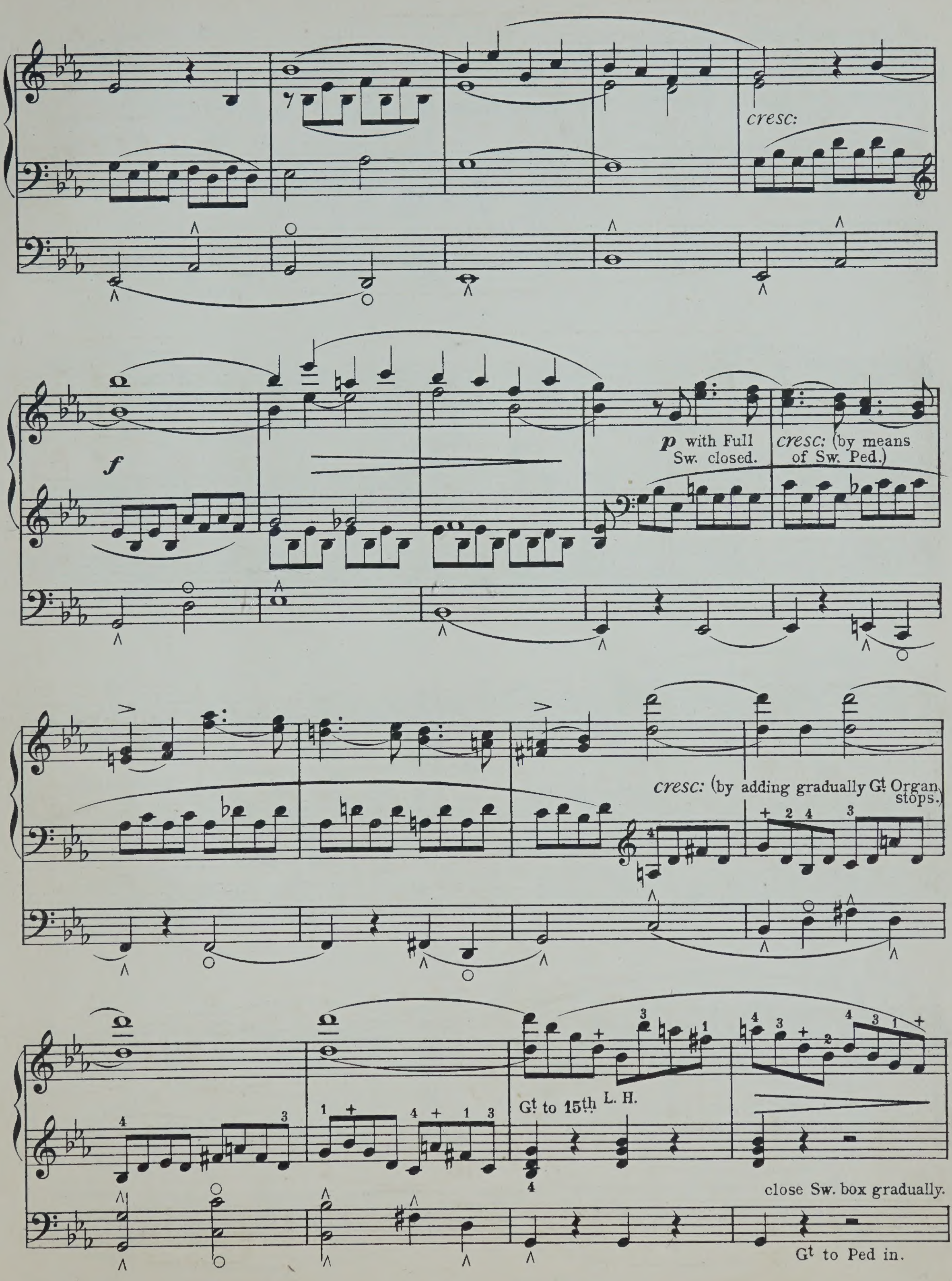
Adagio non troppo.

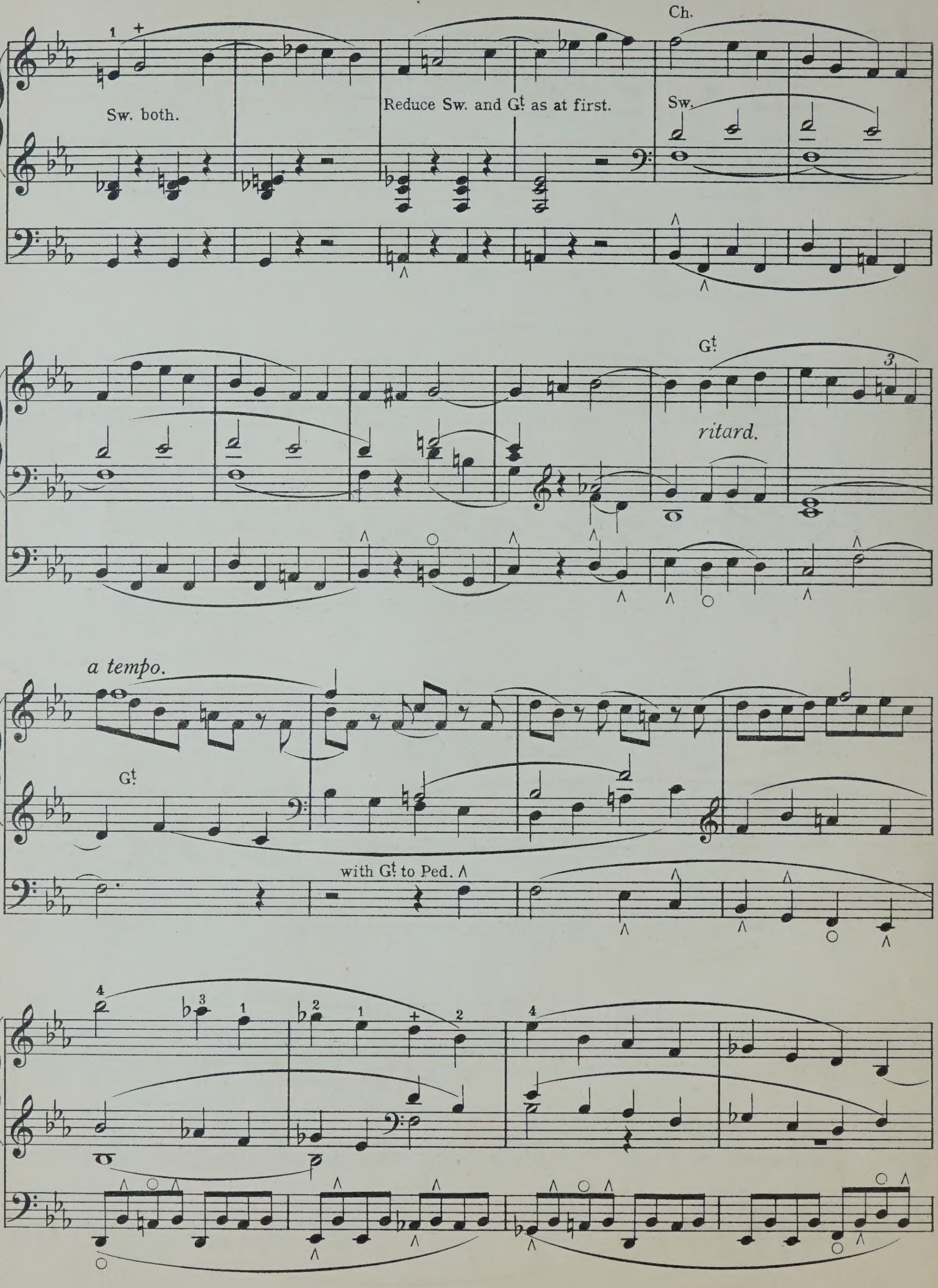


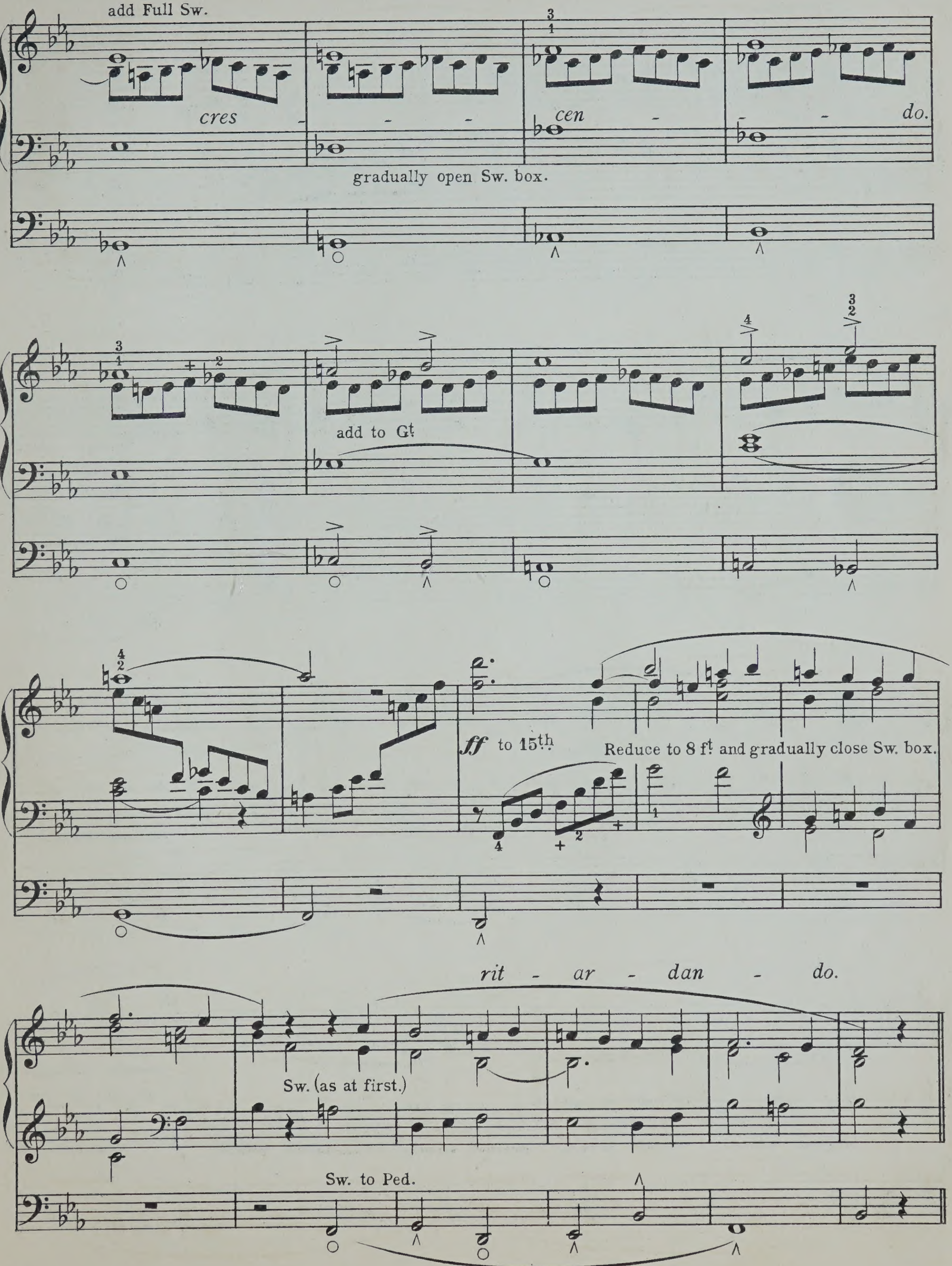
Manuale.
Pedale.
Ch.
Sw. p
Sw. both.
Sw.
espress.
Sw. both. cresc:
dim:
Ch.
Sw.
cresc - - al - f
f
f dim:
f
f
dim: pp

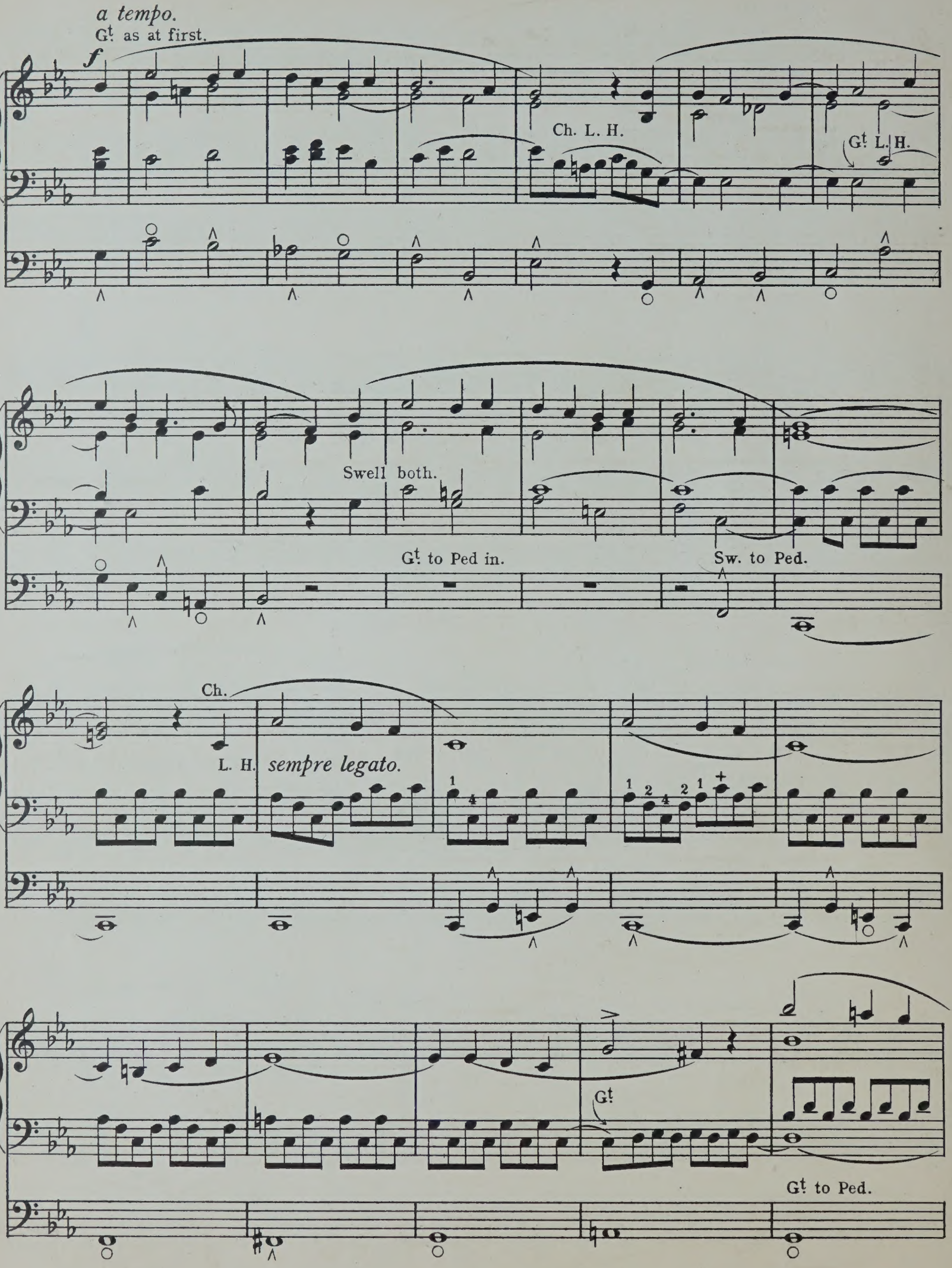
Allegro non tardante.

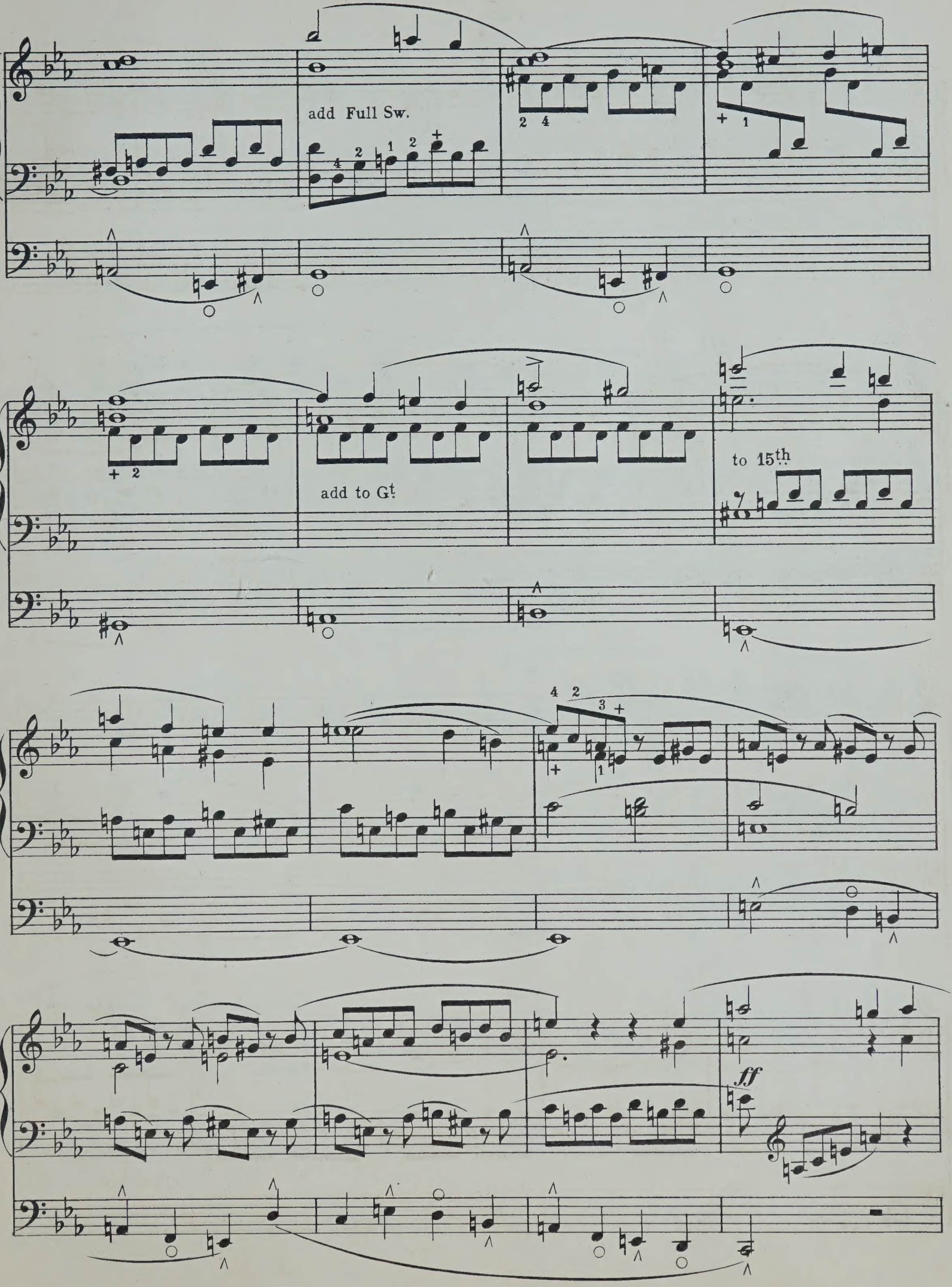

f Gt. both hands.
p
Ch. L.H.
Gt. to Ped.
cresc:
Gt. L. H.
f
dim:
Sw. box closed.
p
cresc - al -
f
4
3
+
3
3
4
+
p

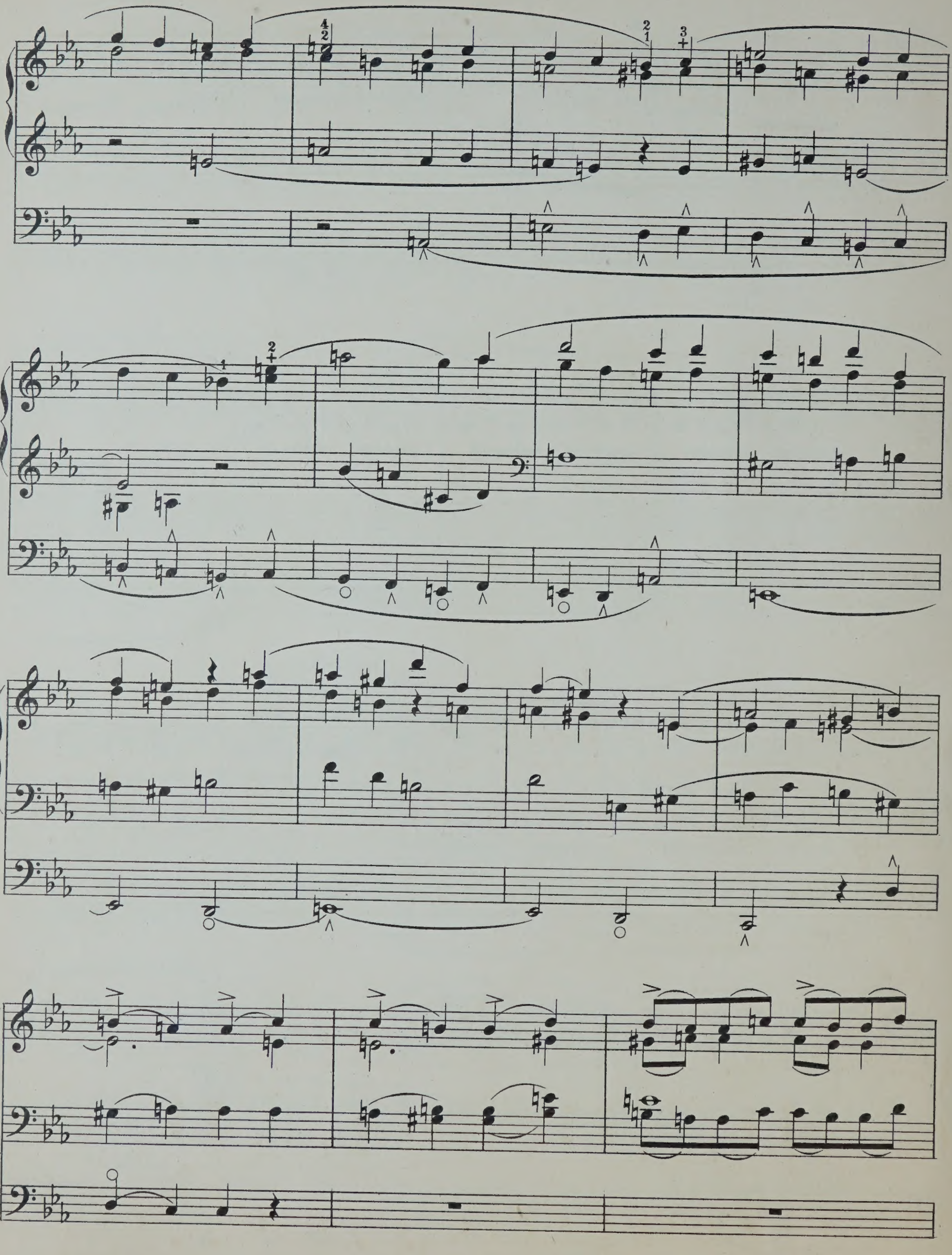

cresc:
f
p with Full Sw. closed.
cresc: (by means of Sw. Ped.)
cresc: (by adding gradually Gt Organ stops.)
Gt to 15th L. H.
close Sw. box gradually.
Gt to Ped in.

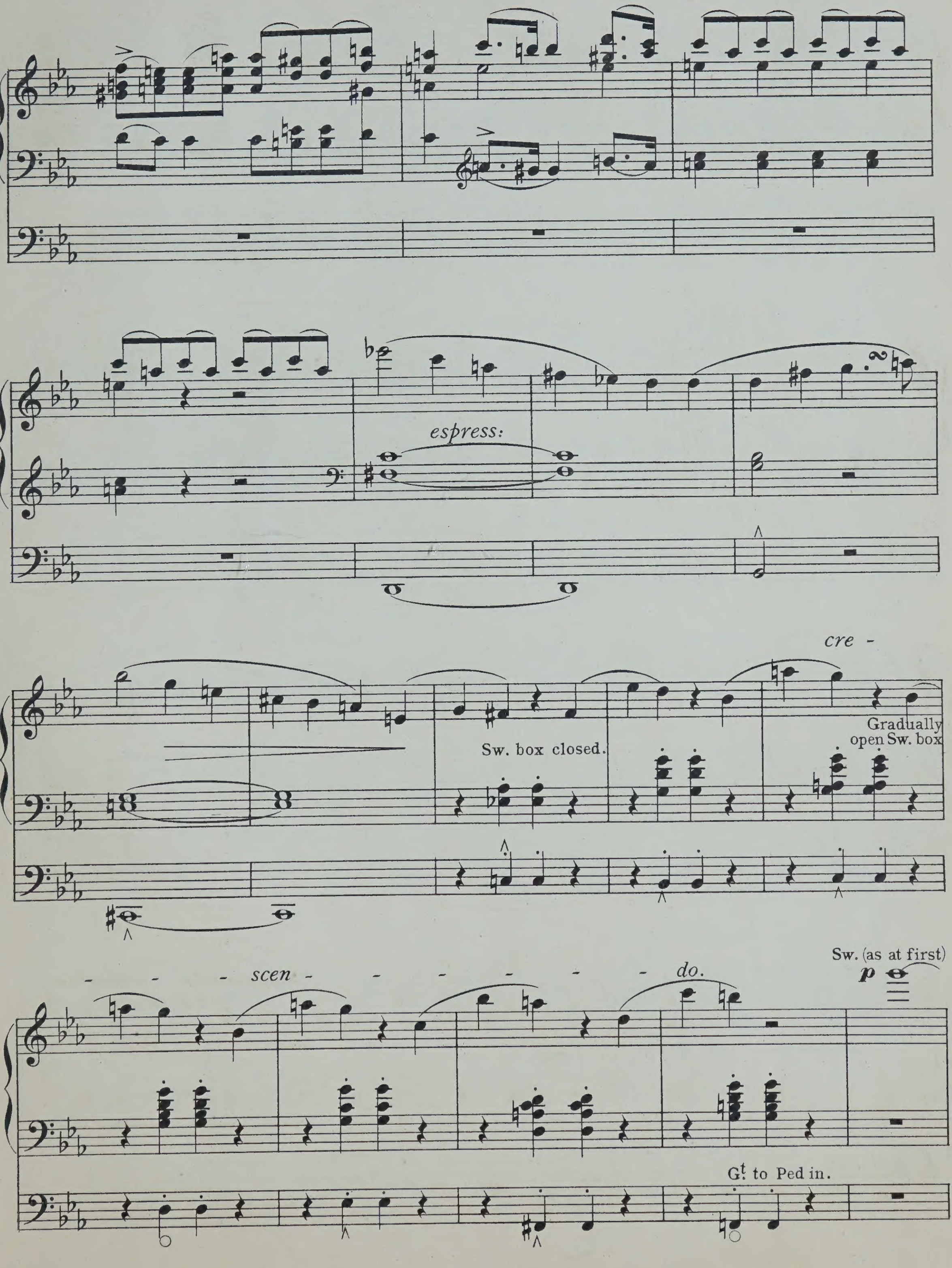

Ch.
Sw. both.
Reduce Sw. and Gt. as at first.
Sw.
Gt.
ritard.
a tempo.
Gt.
with Gt. to Ped.

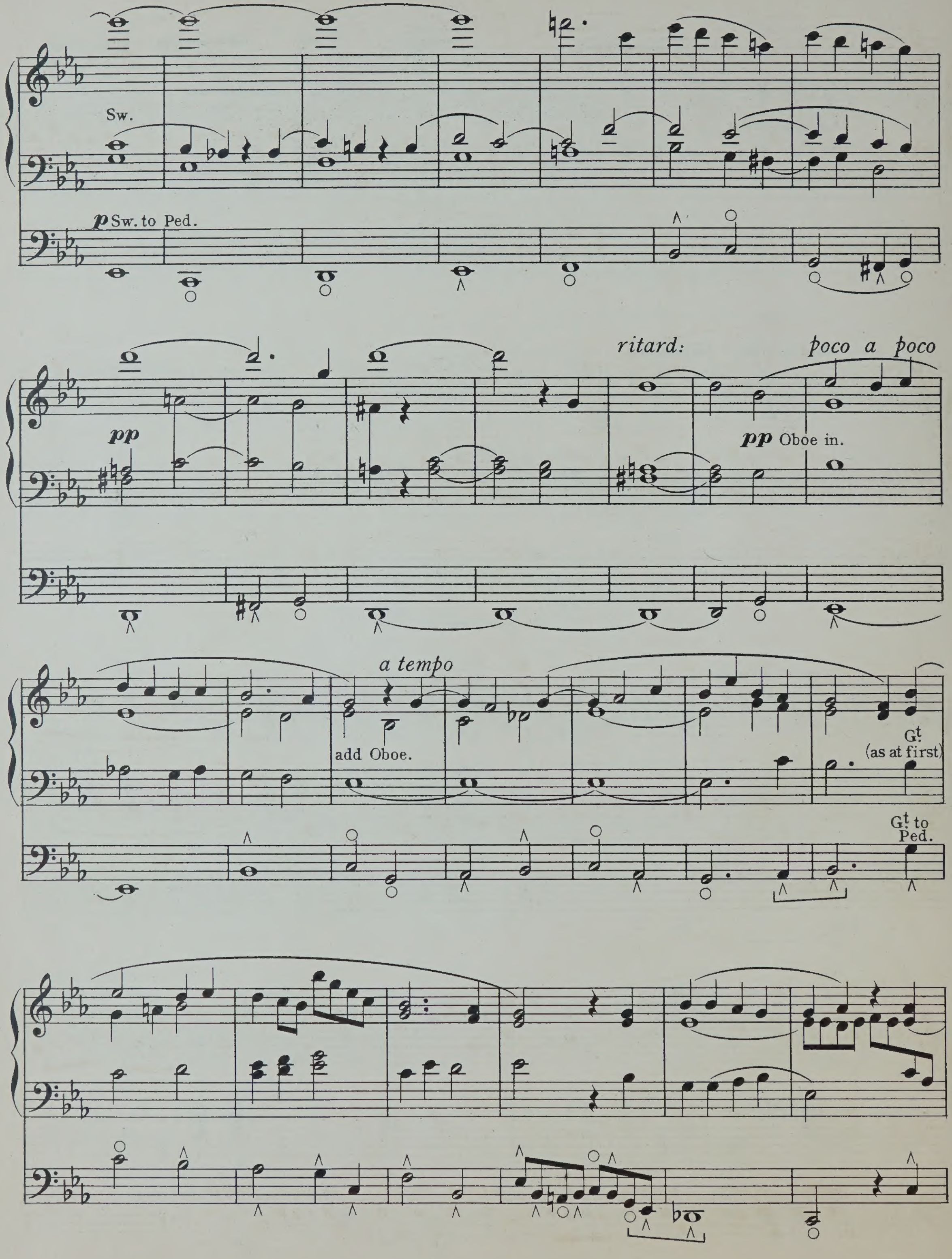

add Full Sw.
cres - - - cen - - - do.
gradually open Sw. box.
add to G^t
ff to 15th
Reduce to 8 ft and gradually close Sw. box.
rit - ar - dan - do.
Sw. (as at first.)
Sw. to Ped.

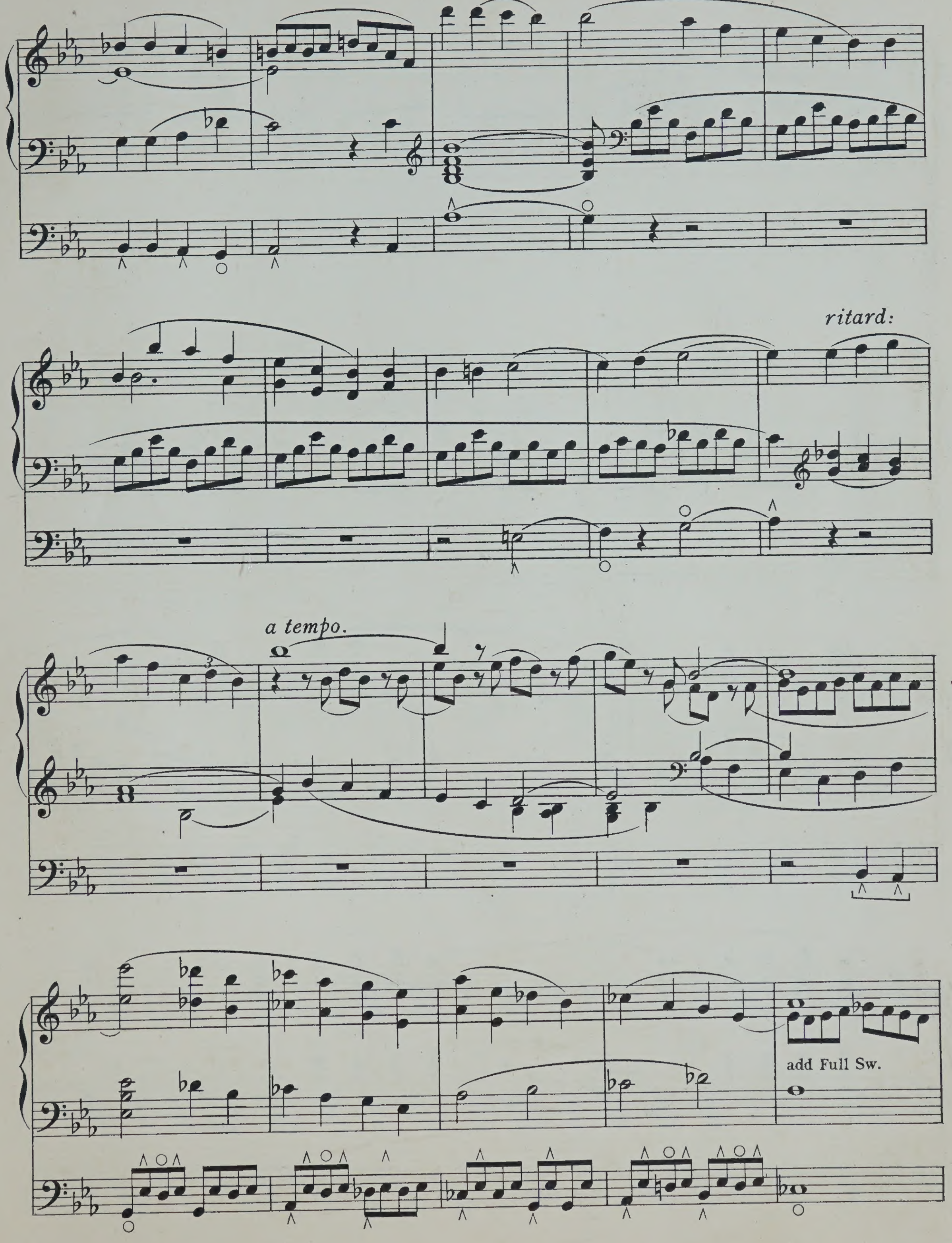

a tempo.
Gt. as at first.
f
Ch. L. H.
Gt. L. H.
Swell both.
Gt. to Ped in.
Sw. to Ped.
Ch.
L. H.
sempre legato.
1
4
1 2 4 2 1 +
Gt.
Gt. to Ped.

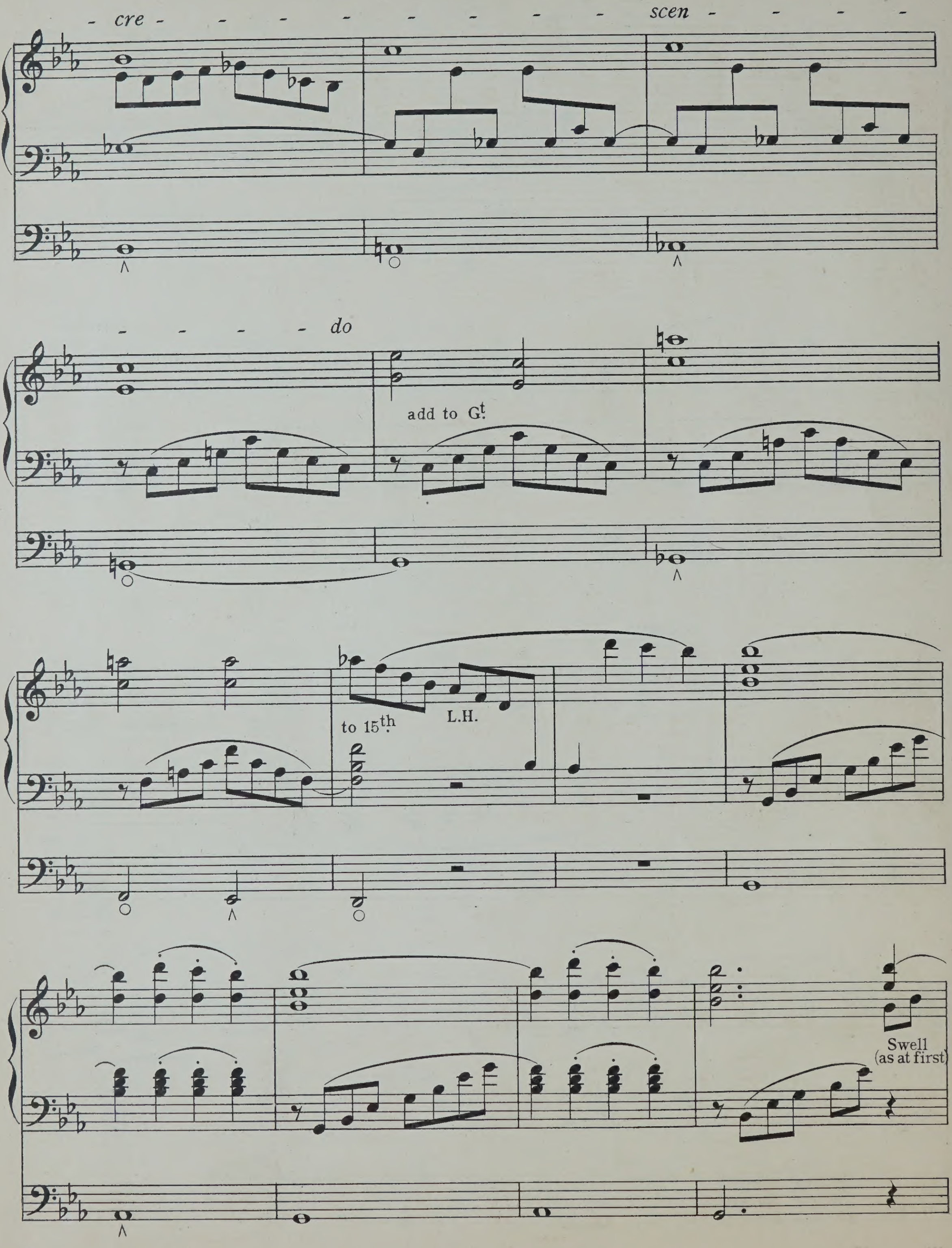

add Full Sw.
add to Gt.
to 15th
ff

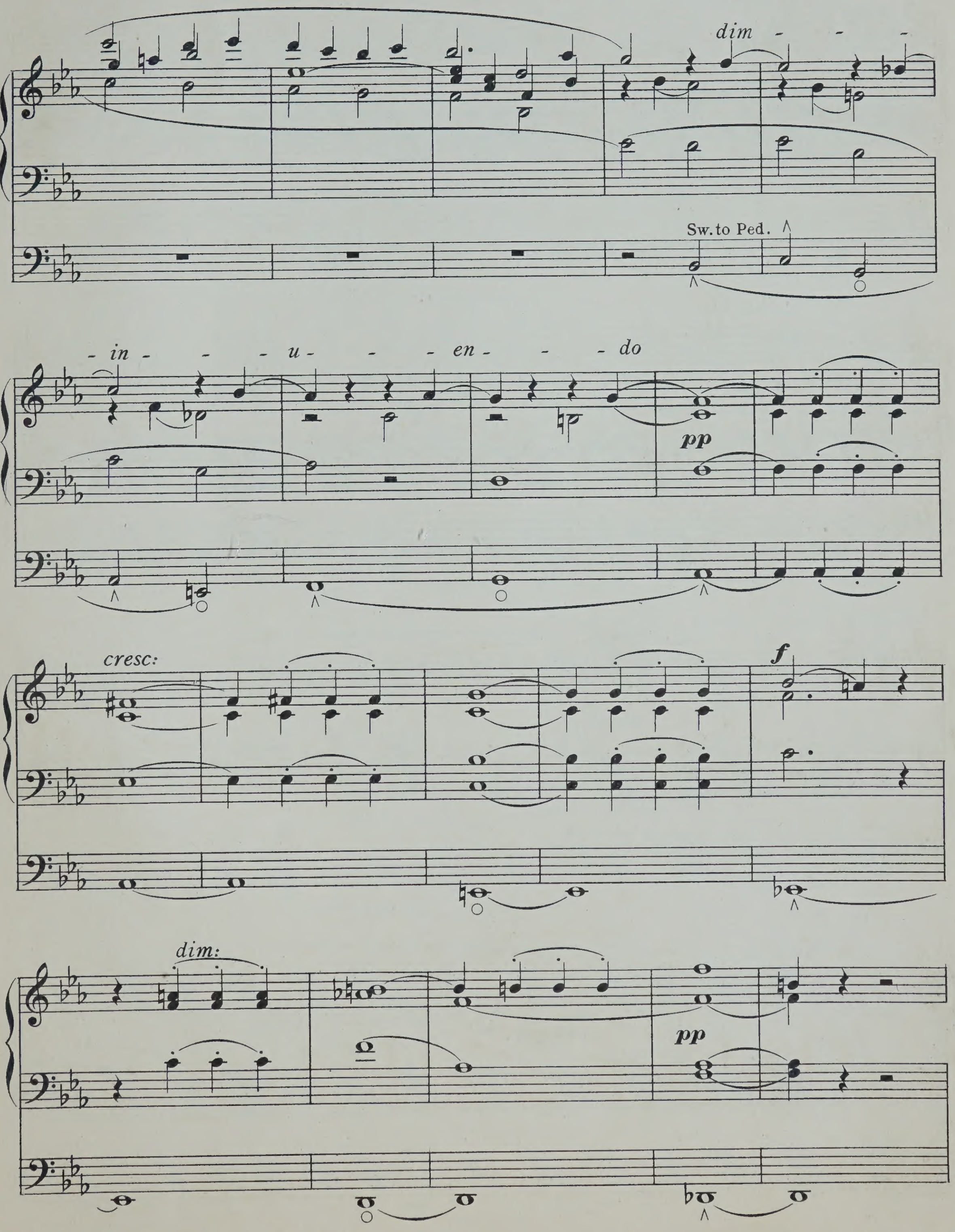


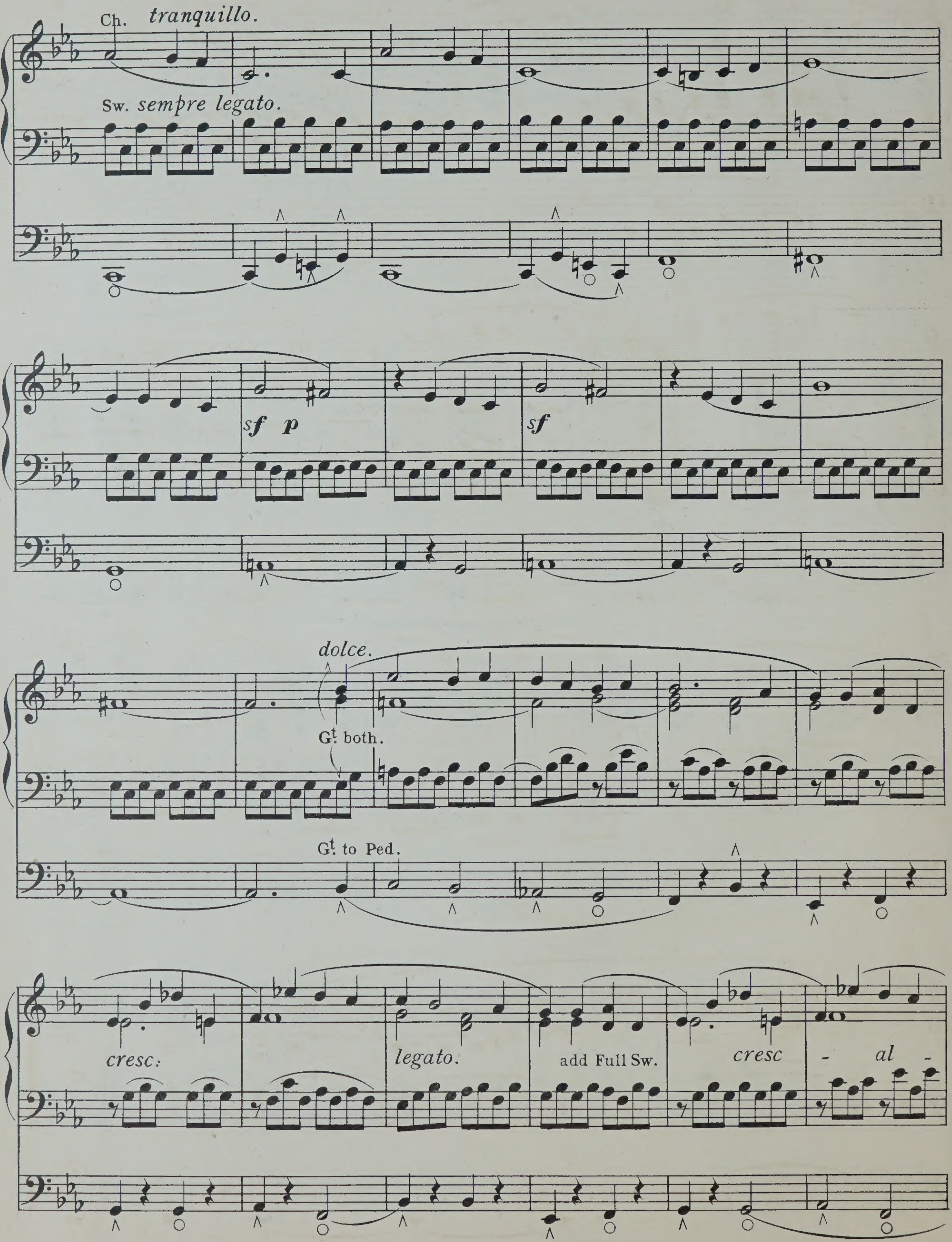

espress:
cre - - - scen - - - - - - do.
Sw. box closed.
Gradually open Sw. box
Sw. (as at first)
p
Gt. to Ped in.

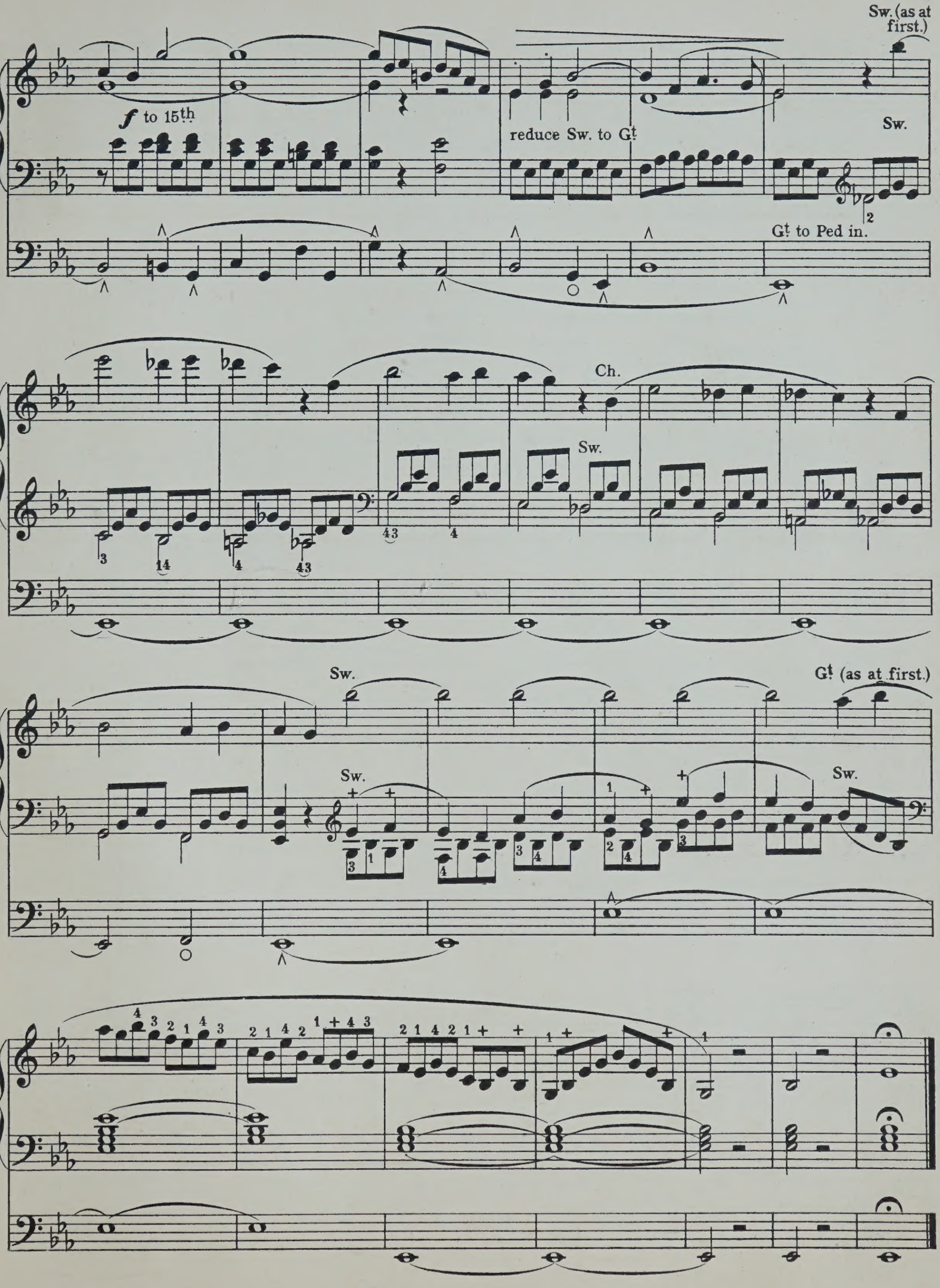

Sw.
p Sw. to Ped.
pp
ritard:
poco a poco
pp Oboe in.
a tempo
add Oboe.
G.t (as at first)
G.t to Ped.


ritard:
a tempo.
3
add Full Sw.


- cre - - - - - - - - - scen - - - -
- - - - do
add to Gt.
to 15th.
L.H.
Swell
(as at first)


dim - - -
Sw. to Ped.
- in - - - u - - - en - - - do
pp
cresc:
f
dim:
pp


Ch. tranquillo.
Sw. sempre legato.
sf p
sf
dolce.
Gt. both.
Gt. to Ped.
cresc:
legato.
add Full Sw.
cresc - al -


Sw. (as at first.)
f to 15th
reduce Sw. to Gt
Sw.
Gt to Ped in.
Ch.
Sw.
Sw.
Sw.
Sw.
Gt (as at first.)

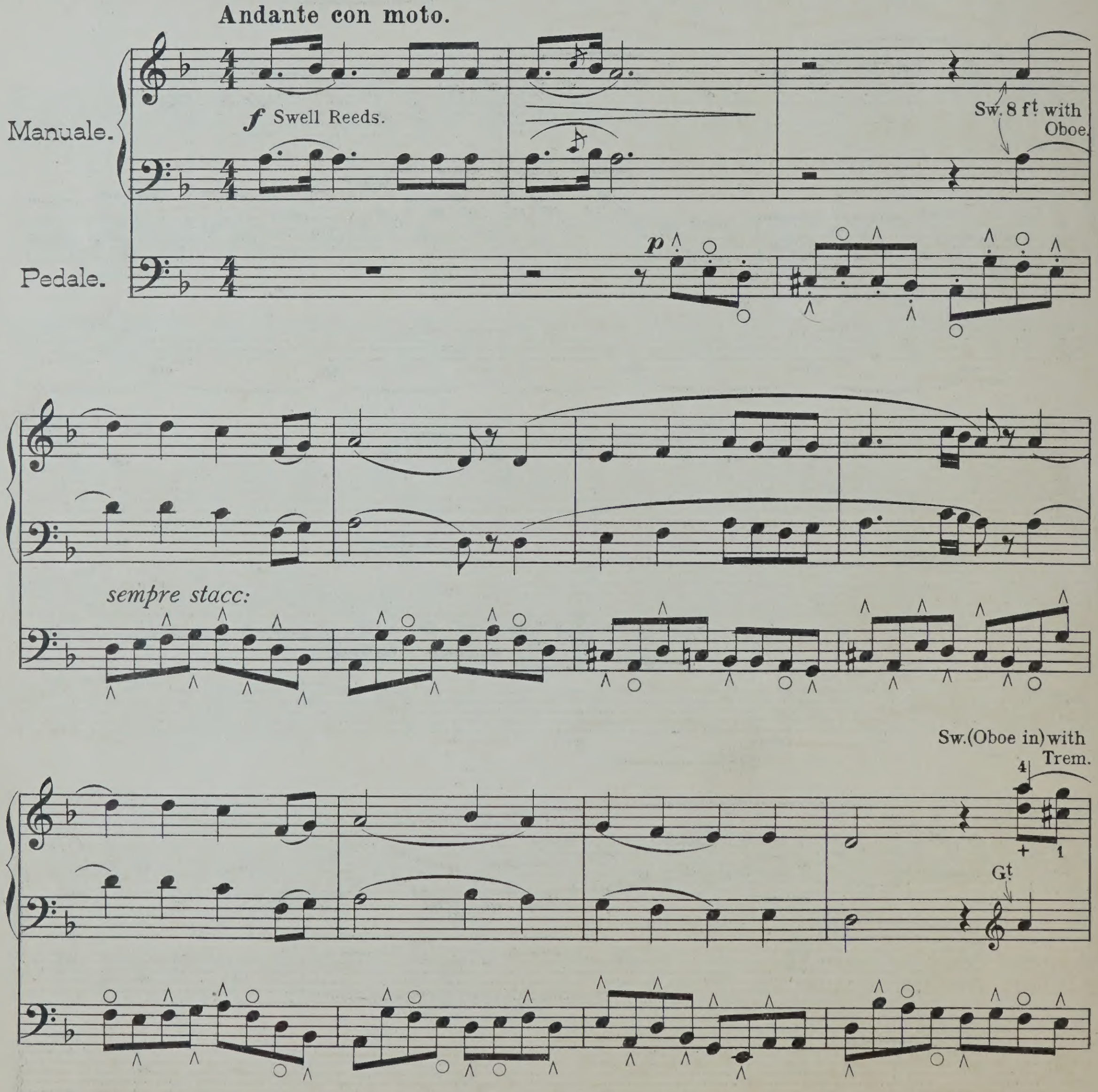
*Andante from the Fourth Symphony.

(ITALIAN.)

(Originally Composed for Orchestra.)

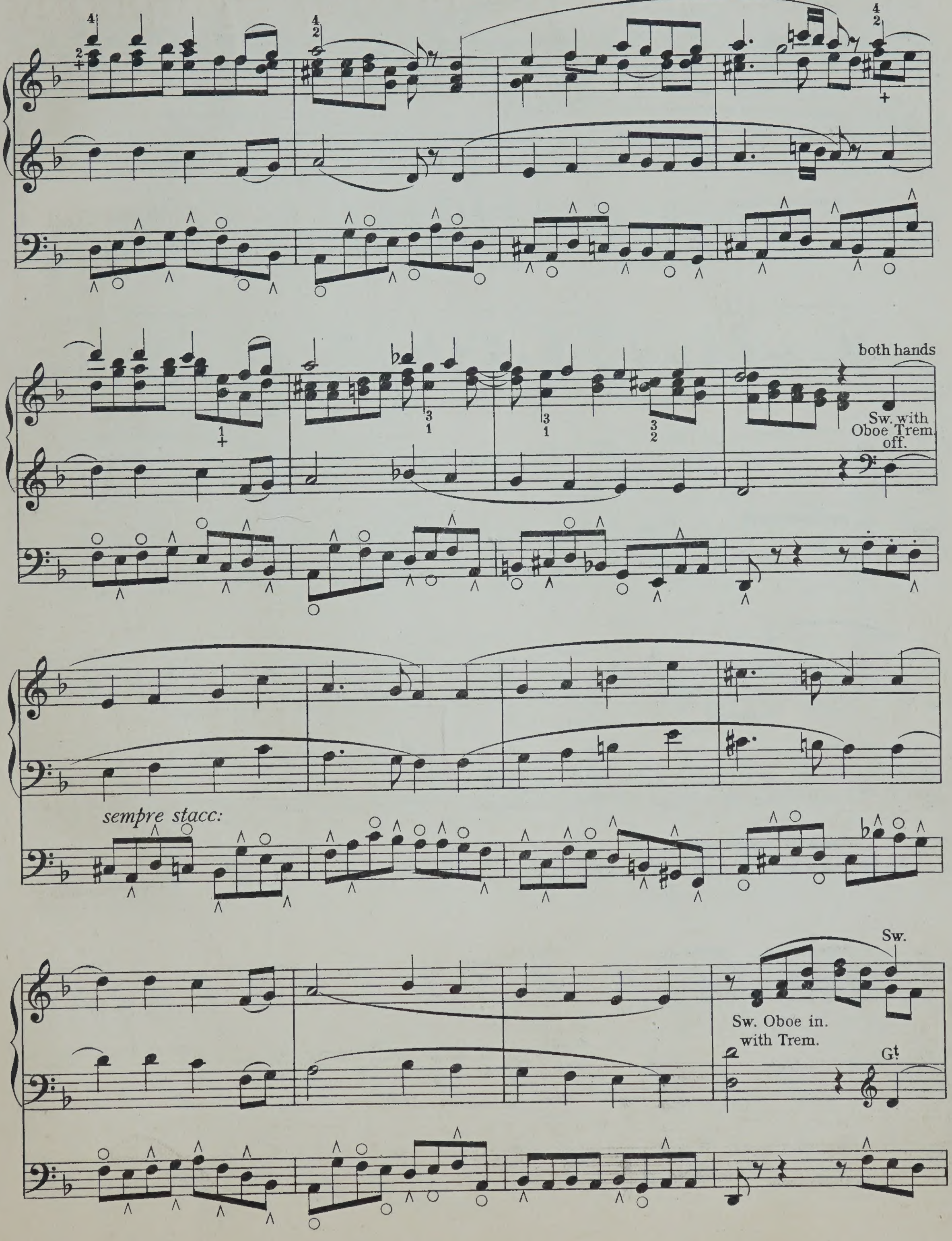
Prepare Organ:
Great soft 8 ft with Sw. coupled.
Swell 8 ft with Reeds.
Choir Lieblich Gedact and Clarinet.
Pedal soft 16 and 8 ft

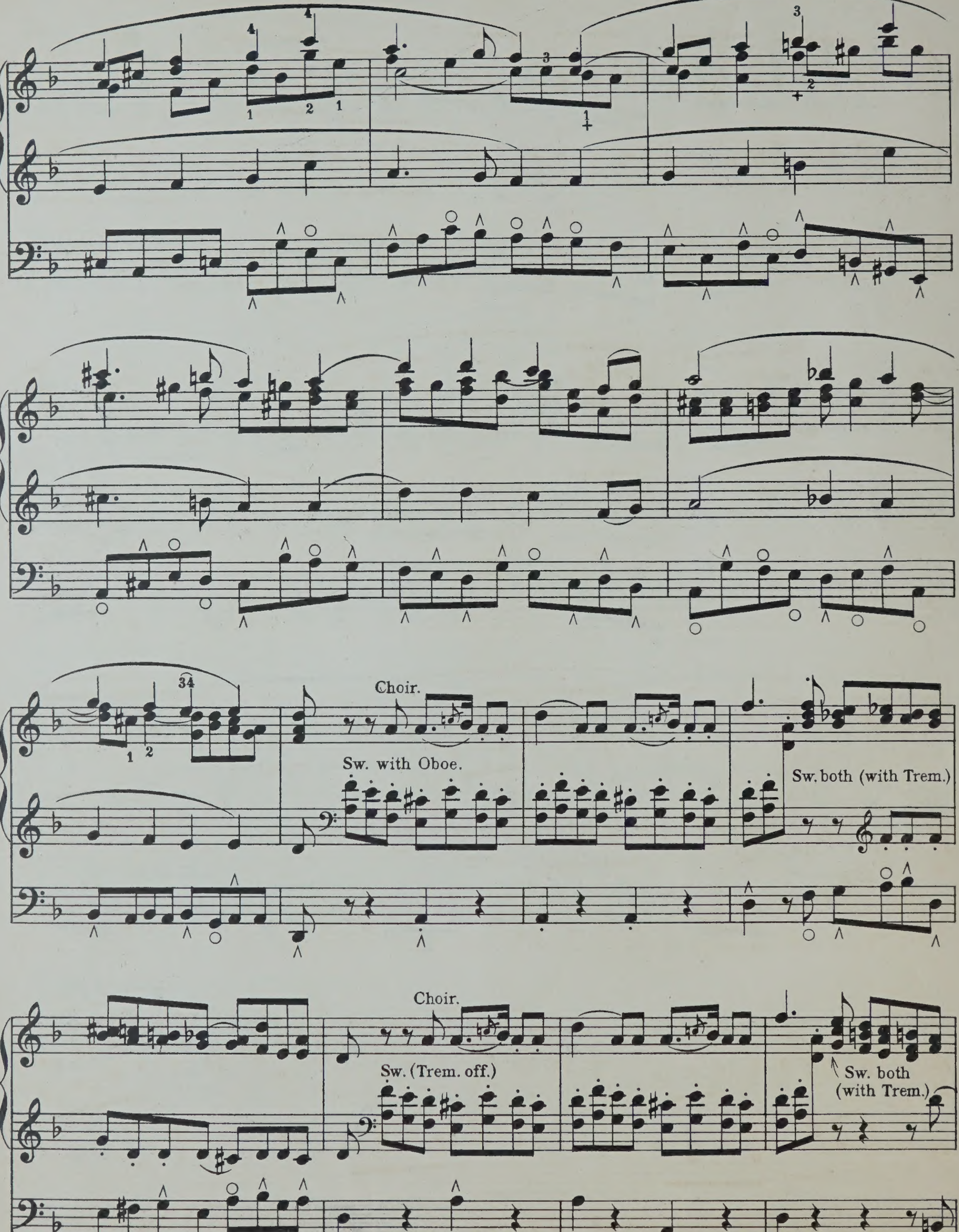
F. MENDELSSOHN BARTHOLDY.
Op: 90.

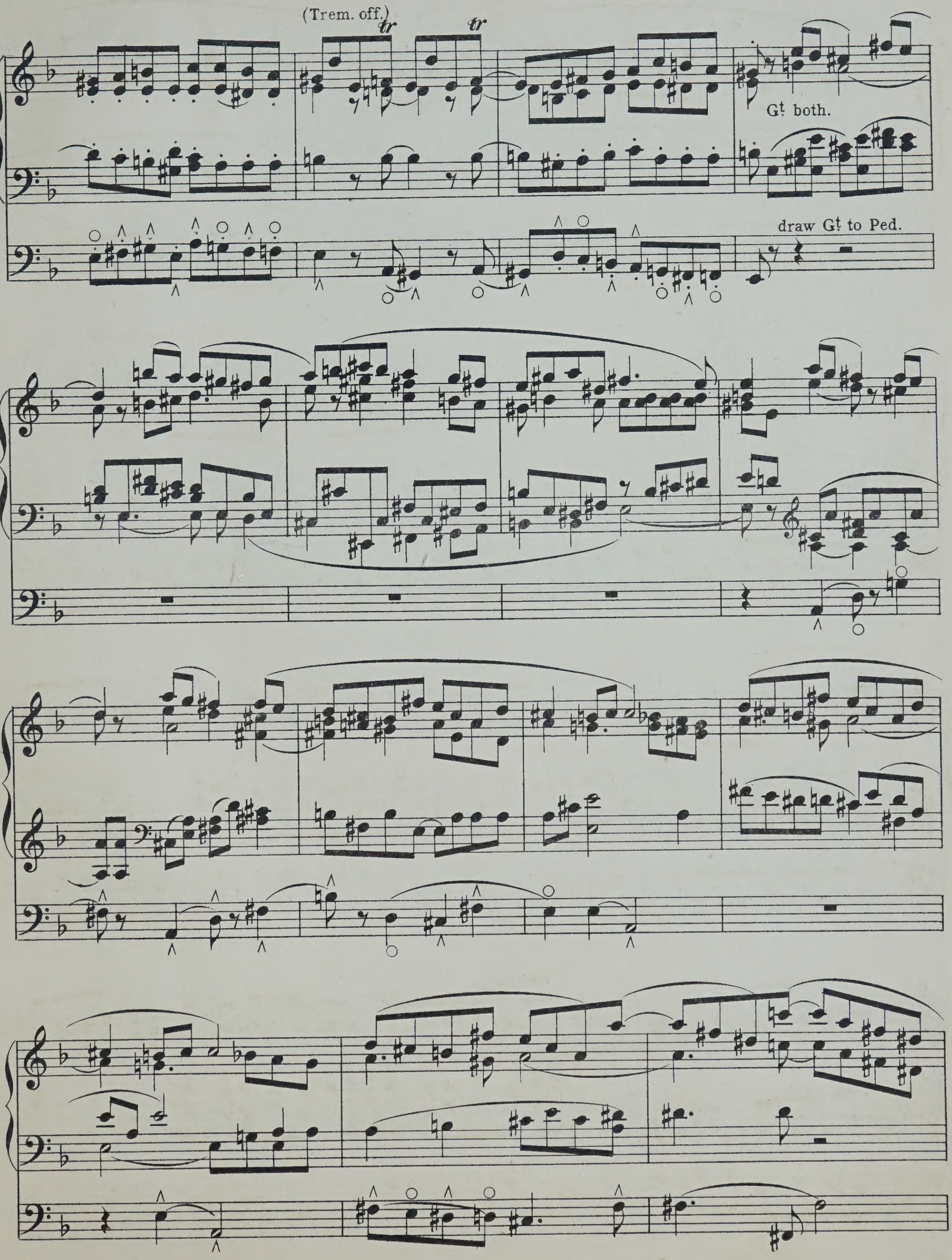

Andante con moto.
Manuale.
Pedale.
f Swell Reeds.
Sw. 8 ft with Oboe.
p
sempre stacc:
Sw. (Oboe in) with Trem.
Gt
4
+
1

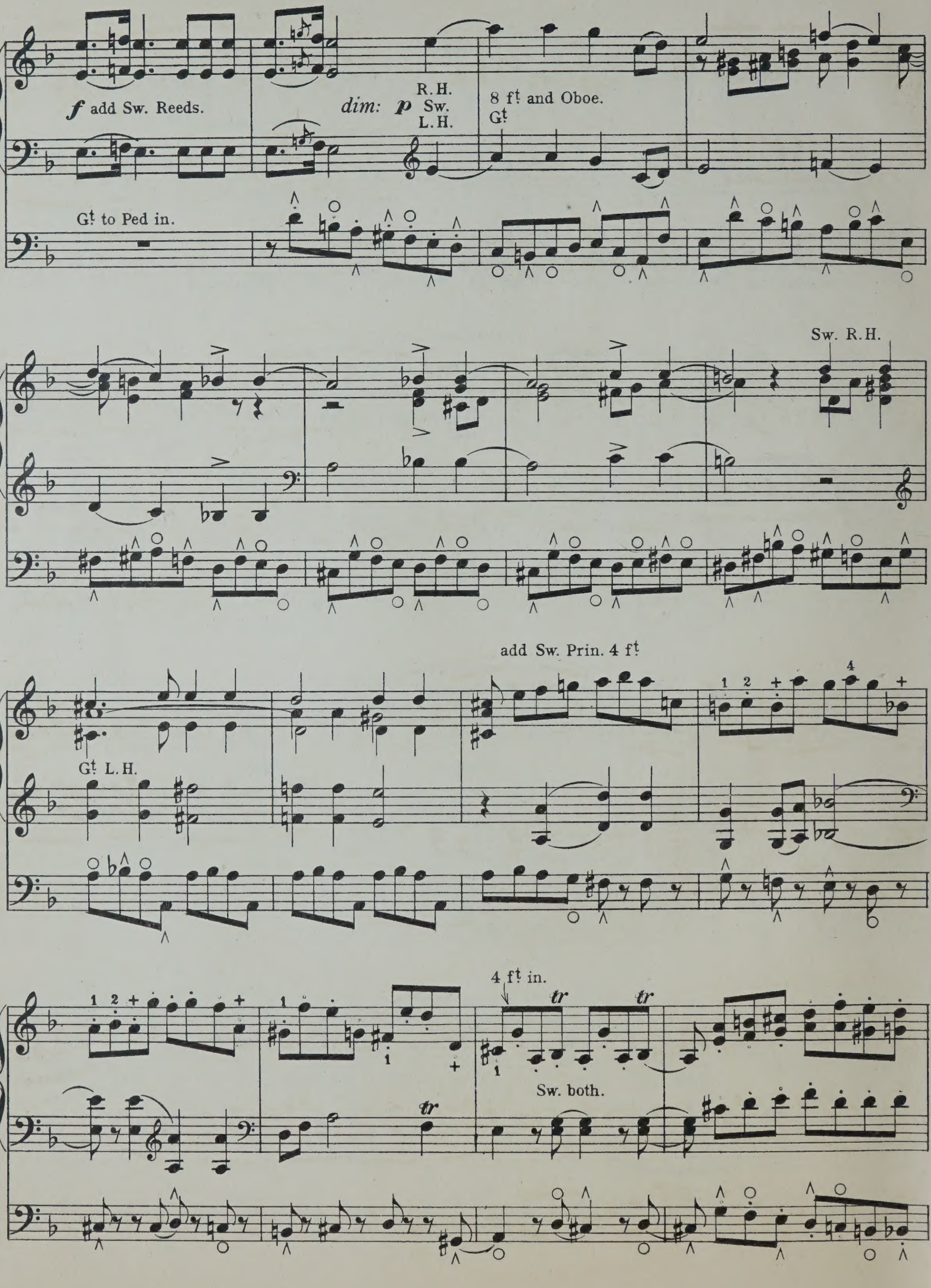
---

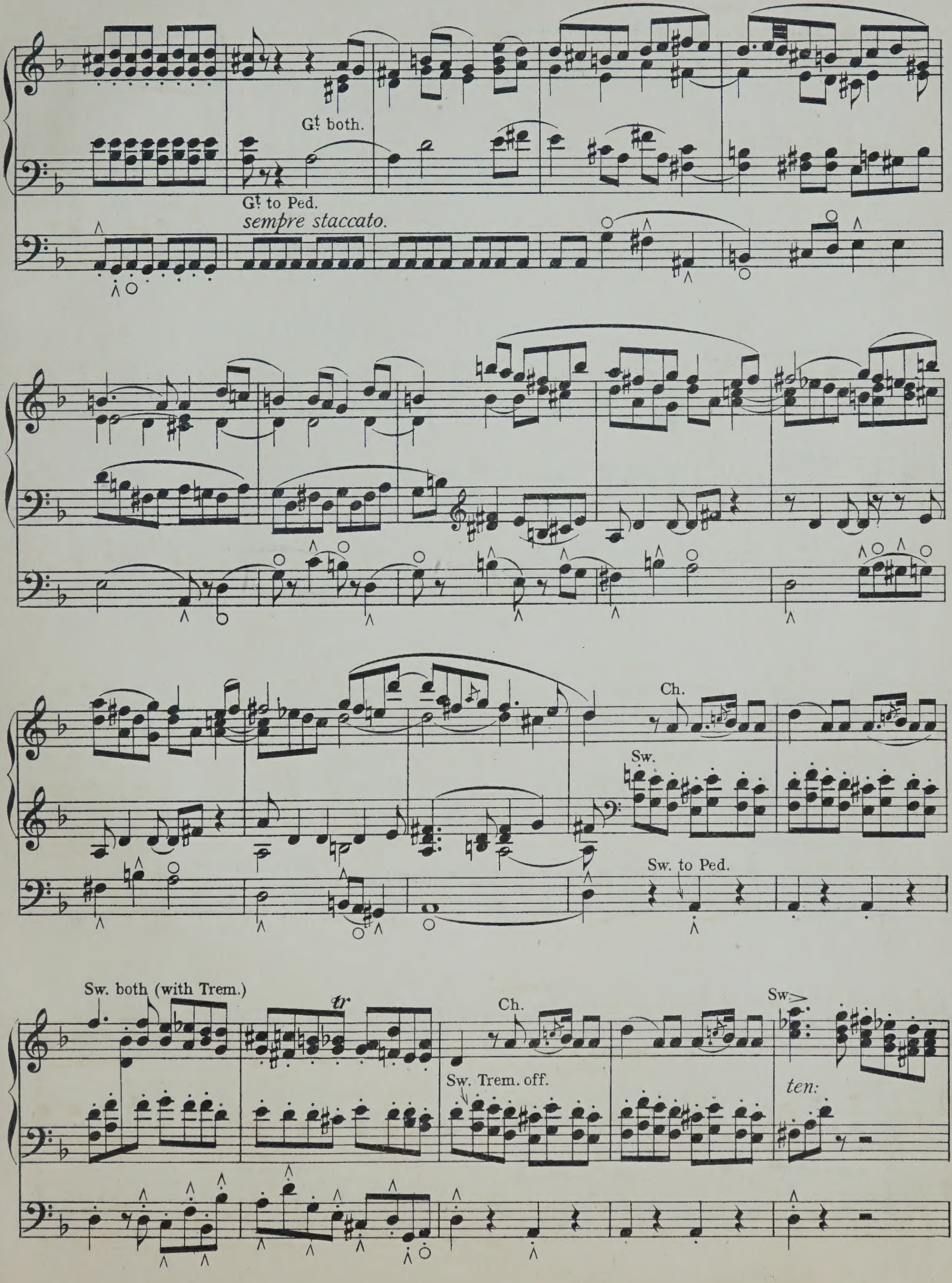
* Sometimes called "The Pilgrims' March."

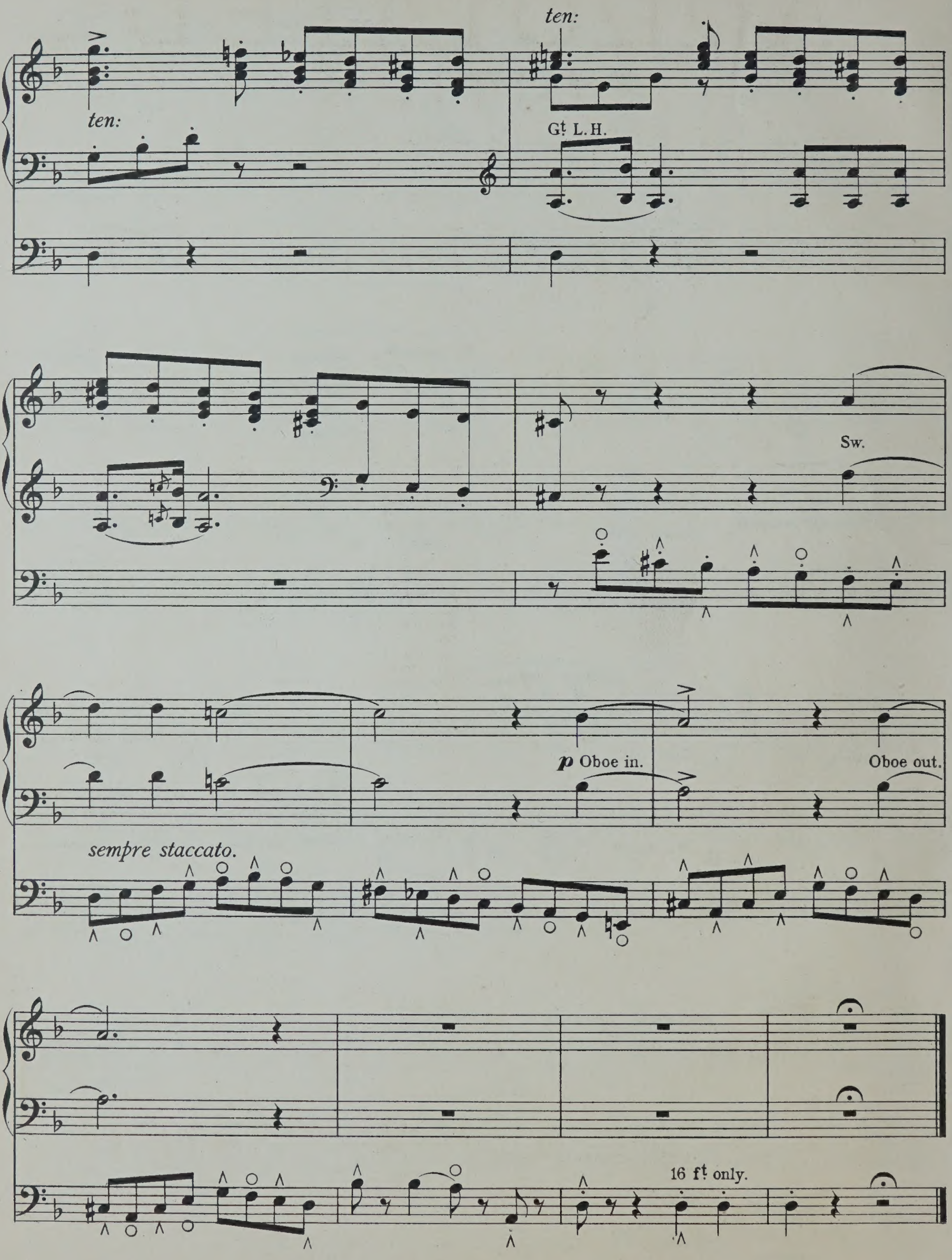

both hands
Sw. with Oboe Trem. off.
sempre stacc:
Sw.
Sw. Oboe in. with Trem.
Gt


Choir.
Sw. with Oboe.
Sw. both (with Trem.)
Choir.
Sw. (Trem. off.)
Sw. both
(with Trem.)


(Trem. off.)
tr
tr
Gt. both.
draw Gt. to Ped.


f add Sw. Reeds.
dim: p
R.H. Sw. L.H.
8 ft and Oboe.
Gt
Gt to Ped in.
Sw. R.H.
add Sw. Prin. 4 ft
Gt L.H.
4 ft in.
tr
tr
tr
Sw. both.


Gt. both.
Gt. to Ped.
sempre staccato.
Ch.
Sw.
Sw. to Ped.
Sw. both (with Trem.)
tr
Ch.
Sw. Trem. off.
Sw.
ten:


ten:
ten:
Gt. L.H.
Sw.
sempre staccato.
p Oboe in.
Oboe out.
16 ft. only.

MARCH.

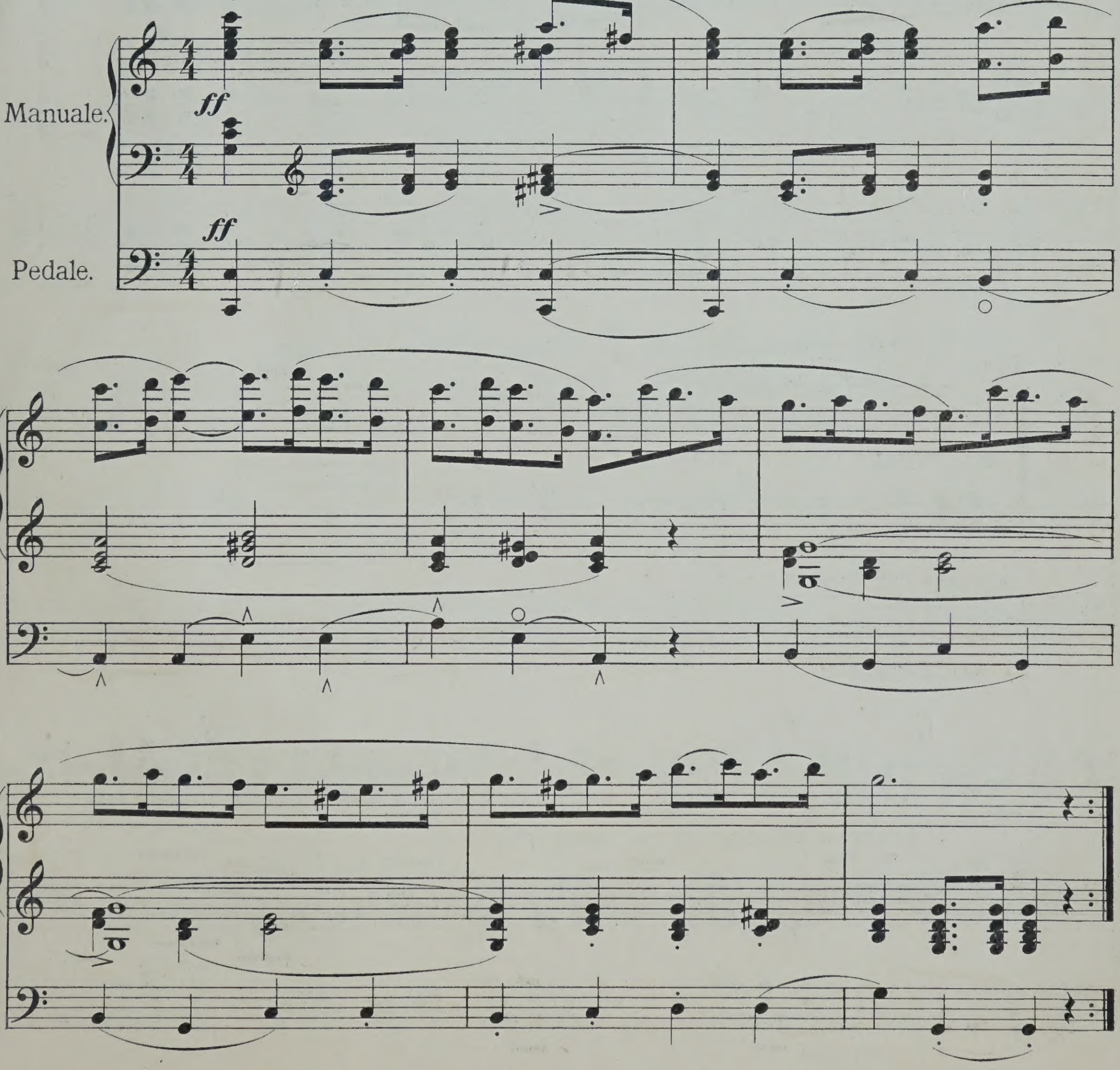
(from the Notturno, originally
composed for Wind instruments.)

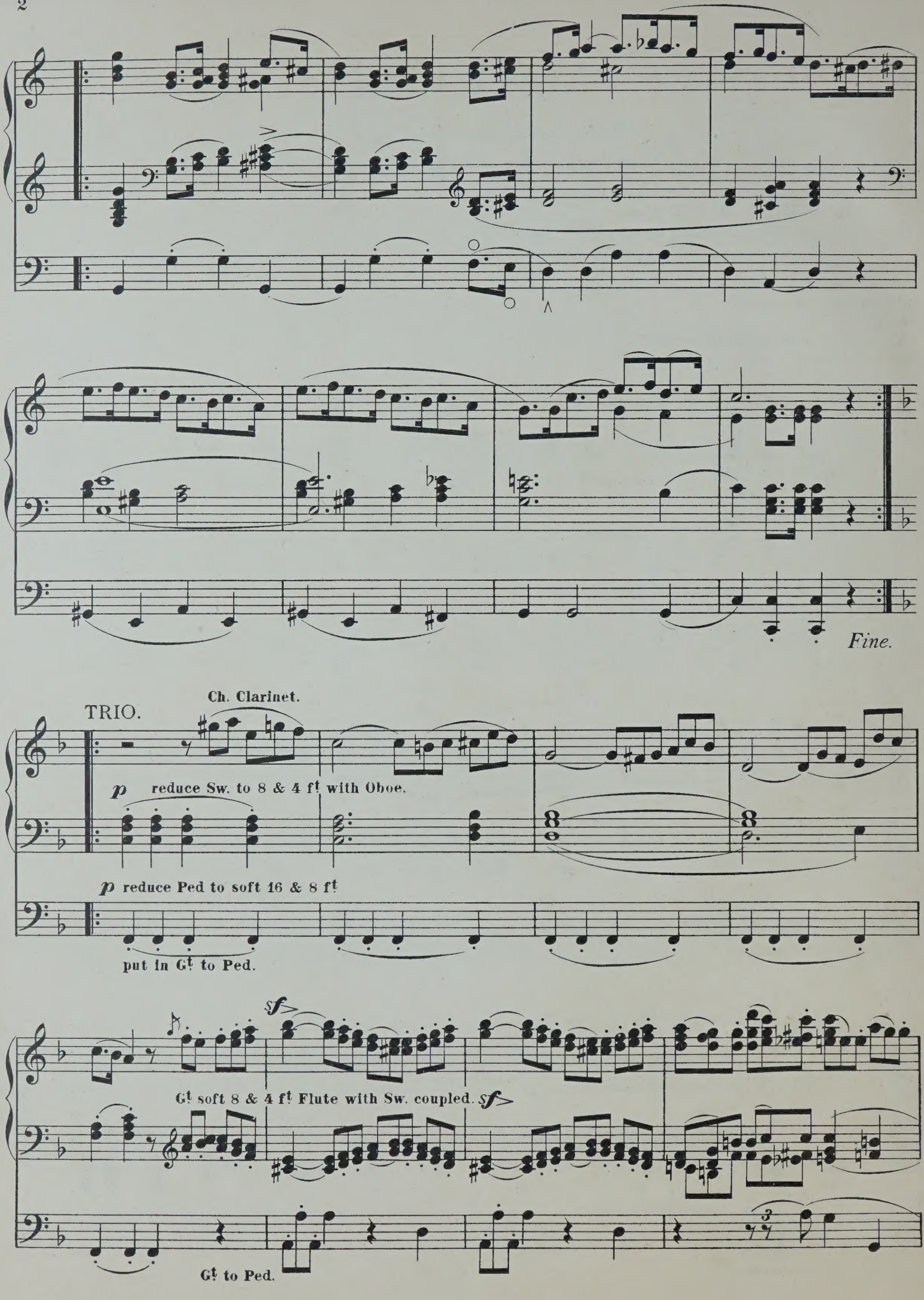
Transcribed for the Organ by
D^r^ CHARLES W. PEARCE. F. R. C. O.

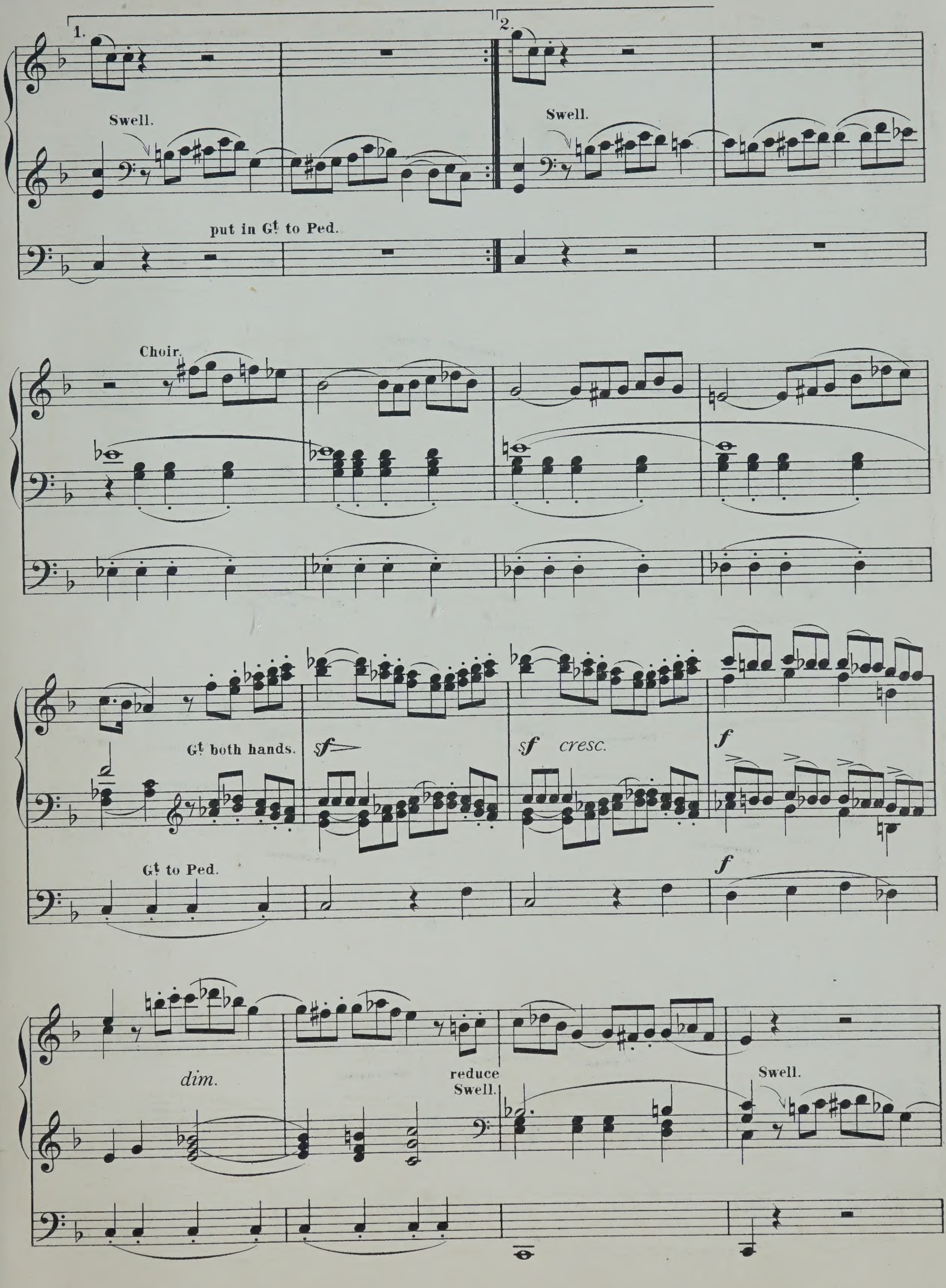
Prepare Organ:–
G^t^ Full with Sw. coupled.
Sw. Full.
Ch. Clar. 8 f^t^ with stopped Diapason.
Ped Full with G^t^ & Sw. coupled.

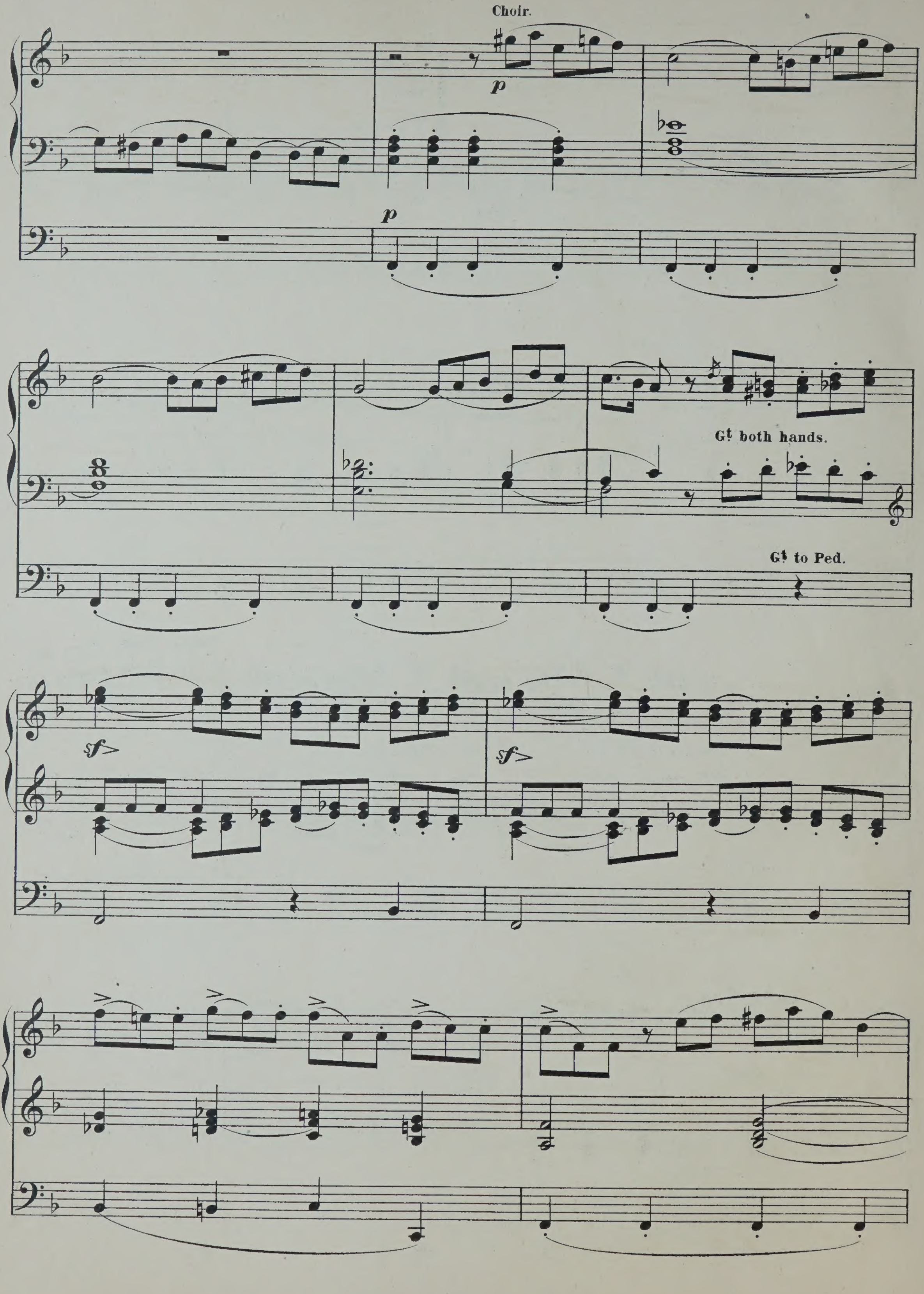
LOUIS SPOHR.
Op: 34.

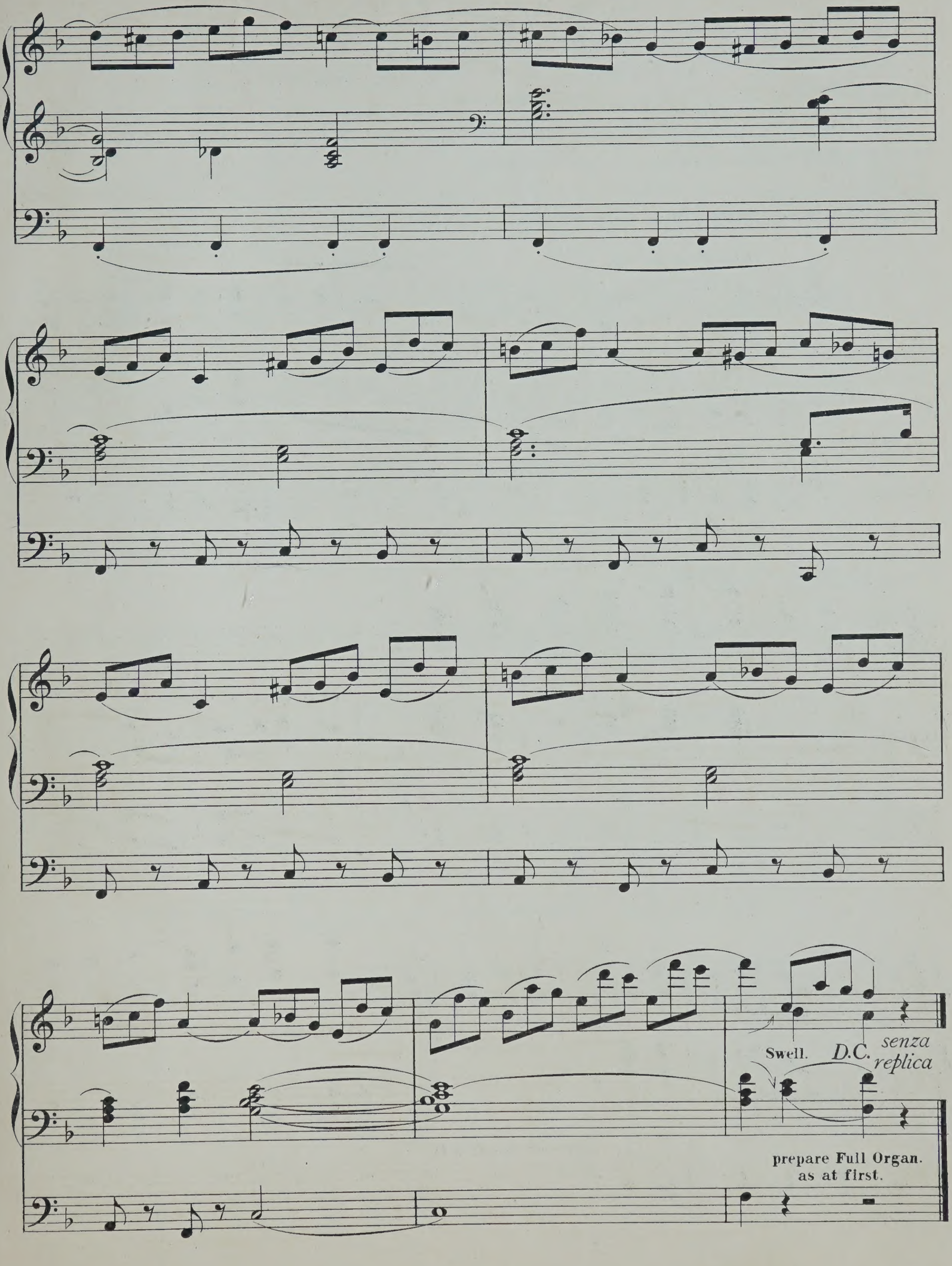
Tempo di marcia ♩ = 112.




Fine.
TRIO.
Ch. Clarinet.
p reduce Sw. to 8 & 4 ft with Oboe.
p reduce Ped to soft 16 & 8 ft
put in Gt to Ped.
sf
Gt soft 8 & 4 ft Flute with Sw. coupled. sf
Gt to Ped.
3


1.
2.
Swell.
Swell.
put in G^t to Ped.
Choir.
G^t both hands.
sf
sf
cresc.
f
f
G^t to Ped.
dim.
reduce Swell.
Swell.


Choir.
p
p
Gt. both hands.
Gt. to Ped.
sf
sf



Swell.

D.C. senza replica

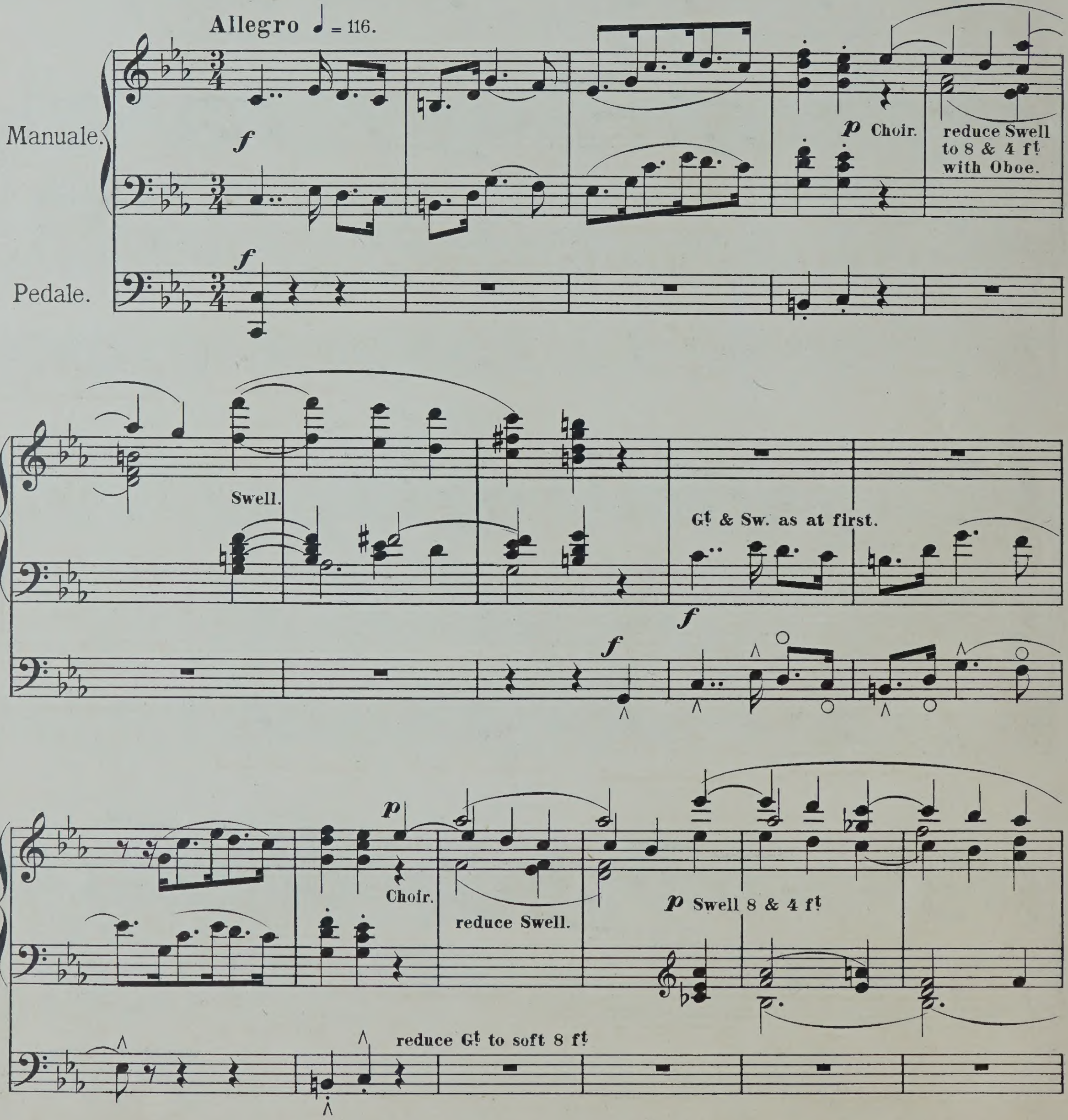
prepare Full Organ.
as at first.

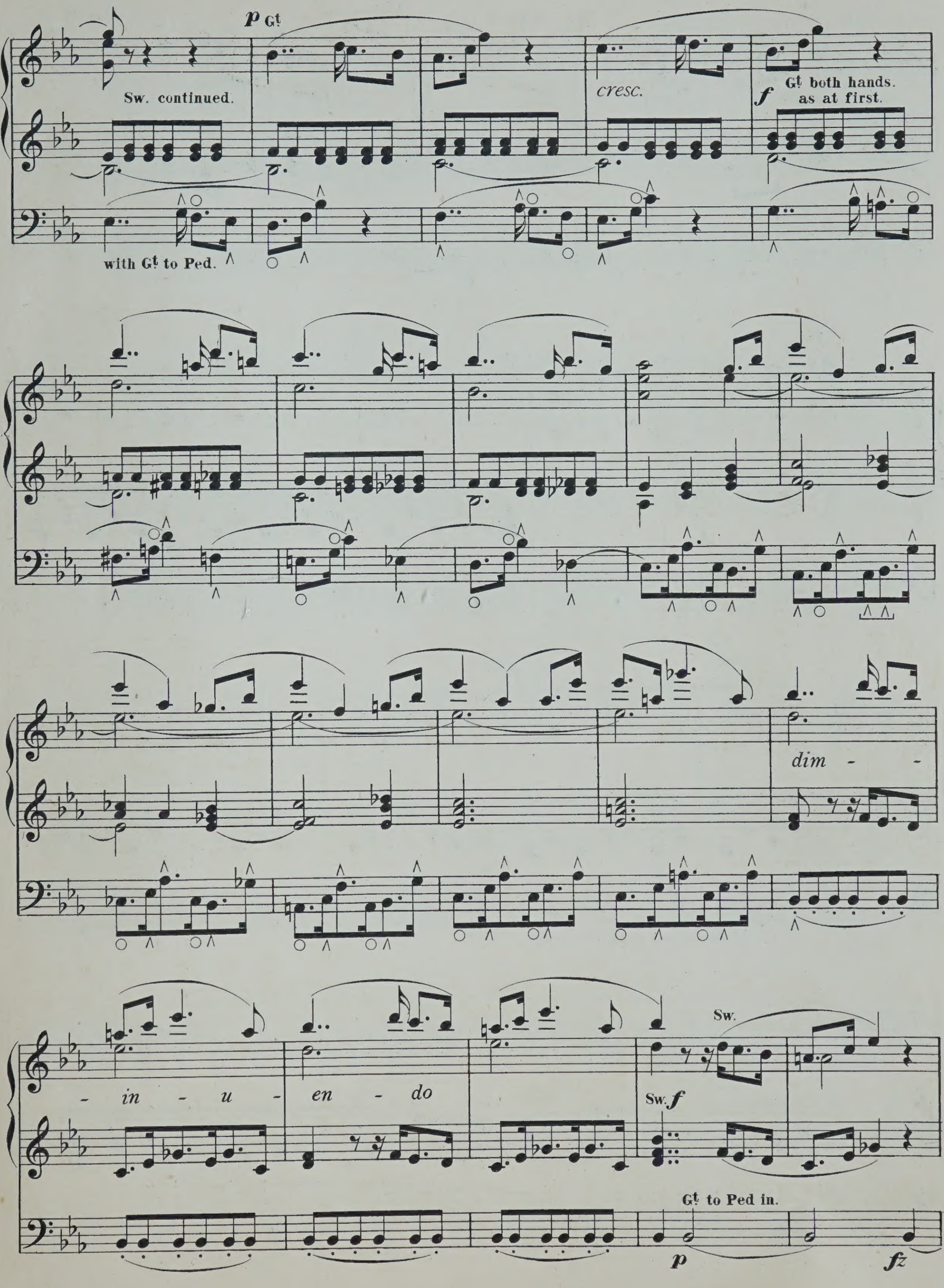
SYMPHONY.

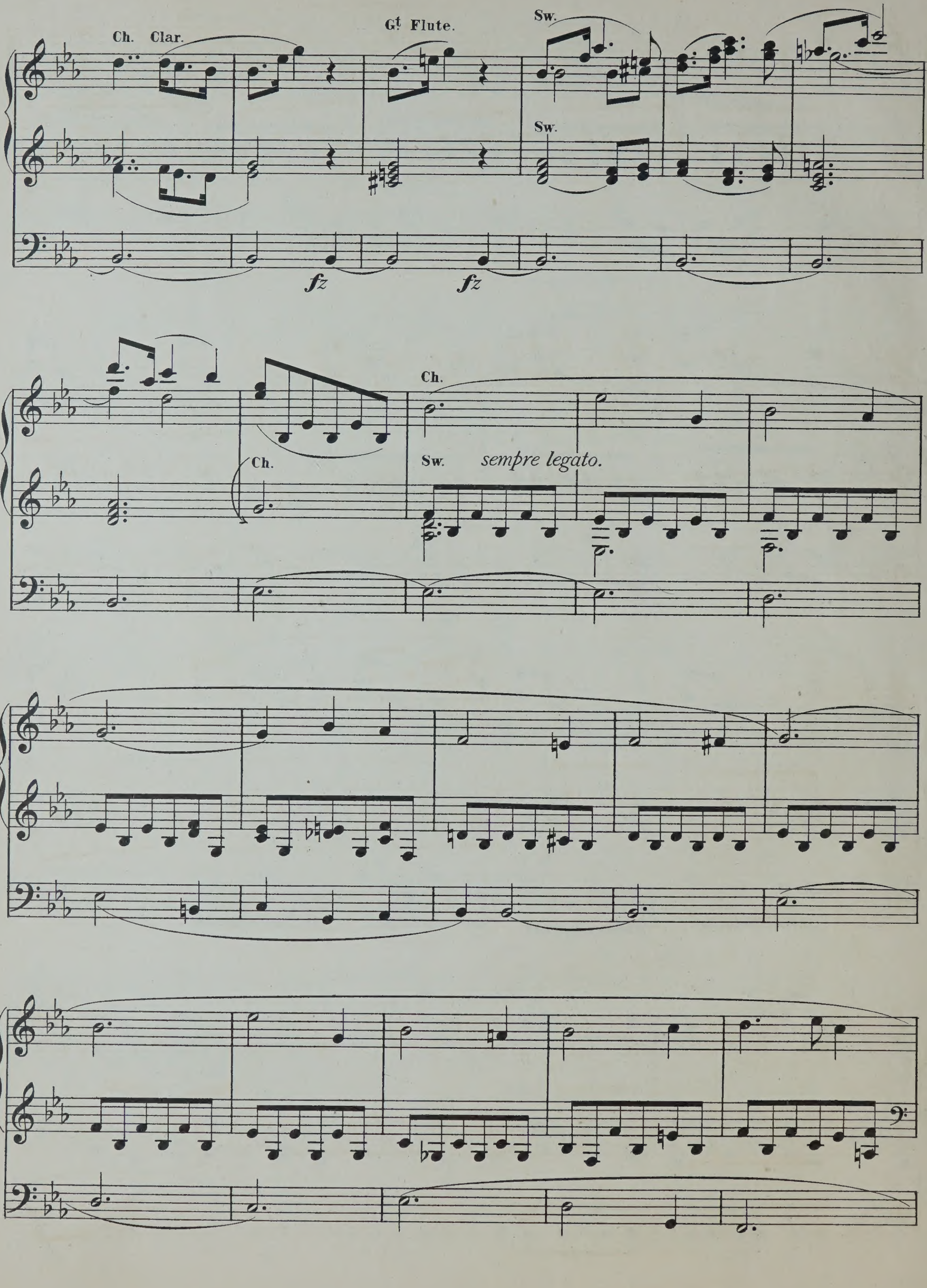
from Part II of "The Last Judgment."

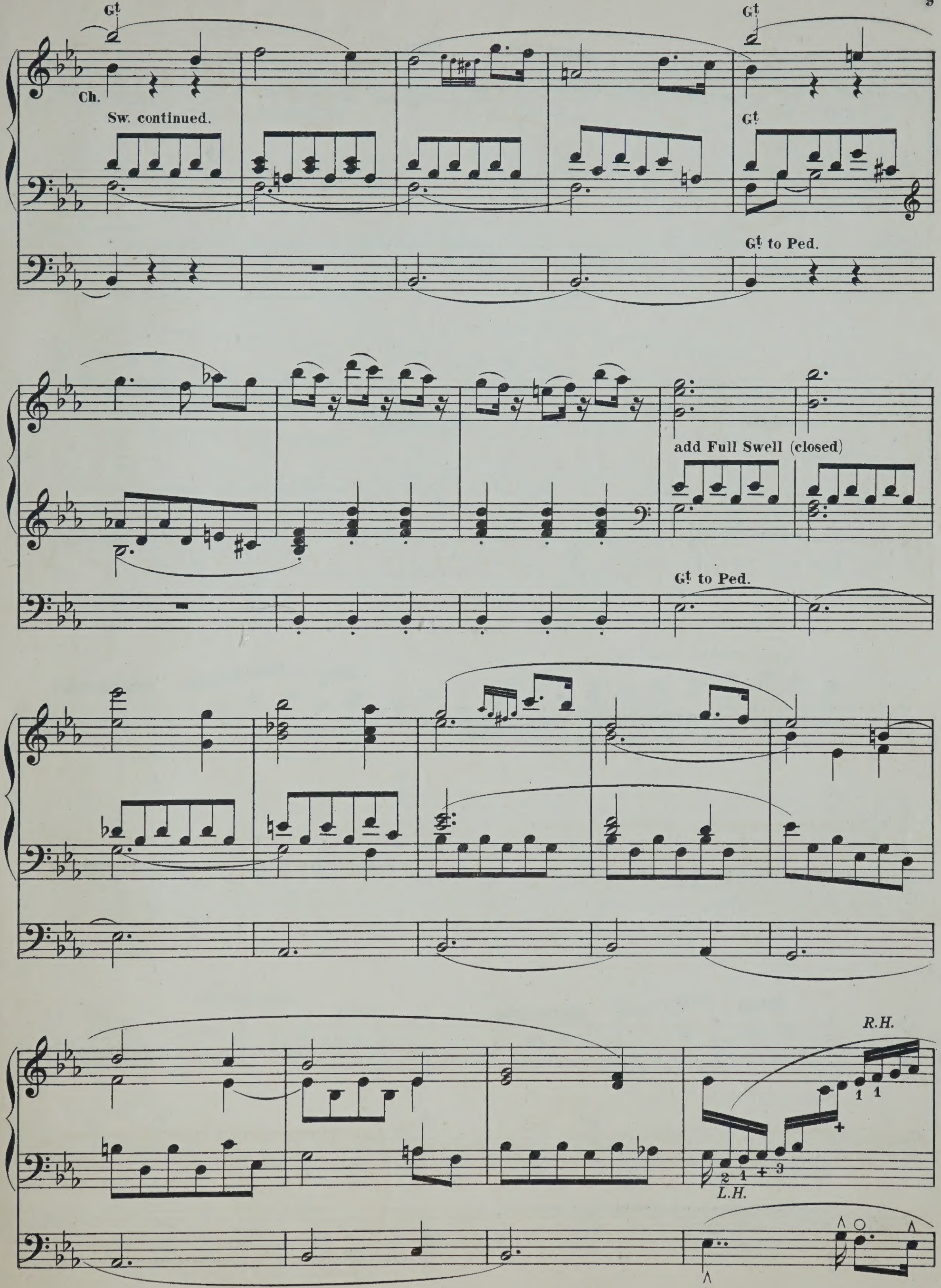
Prepare Organ:-
Gt 16, 8, 4 & 2 ft with Sw. coupled.
Sw. Full.
Choir Flutes 8 & 4 ft
Ped 16 & 8 ft without Reeds, with Gt & Sw. coupled.

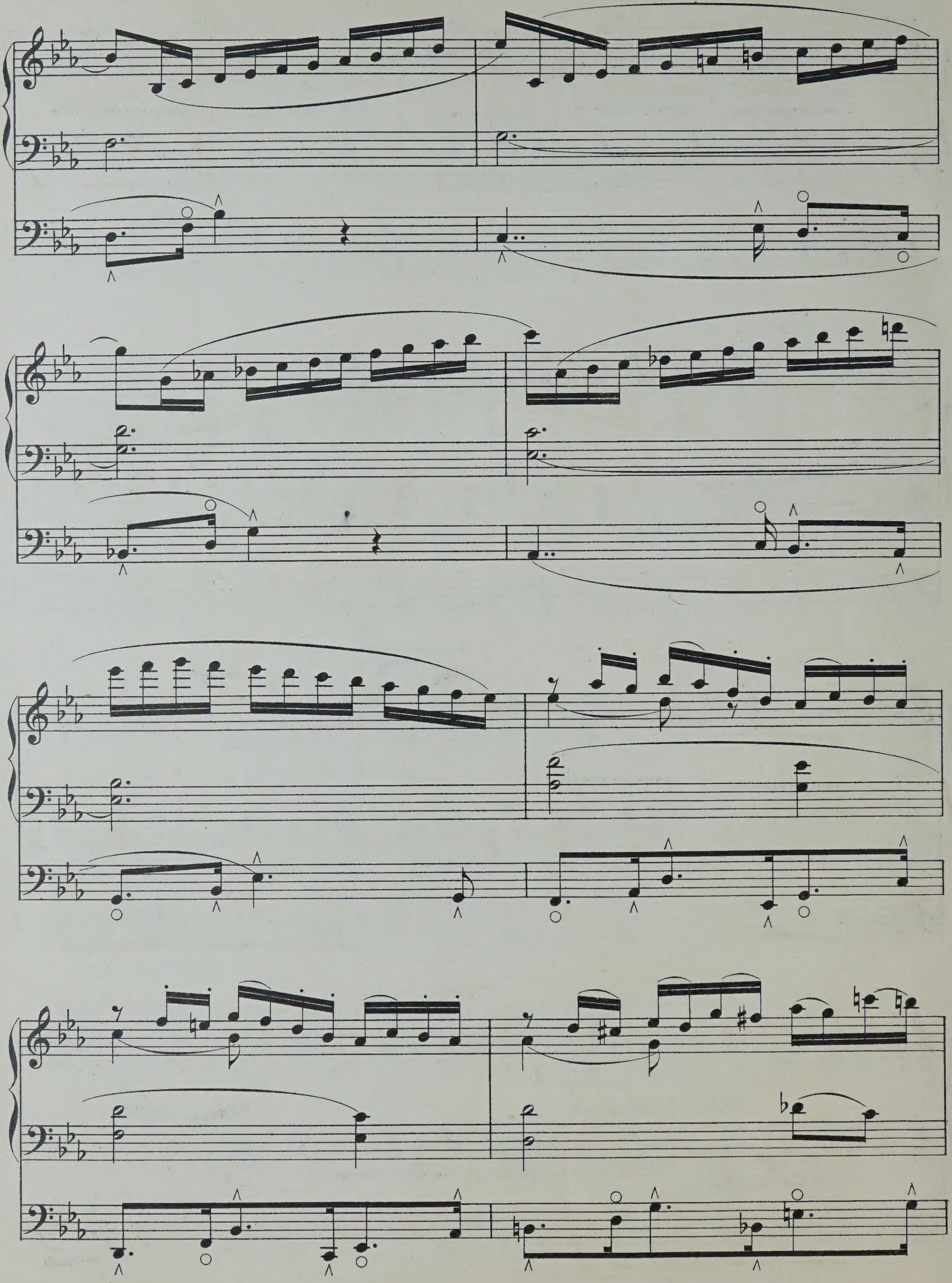
LOUIS SPOHR.

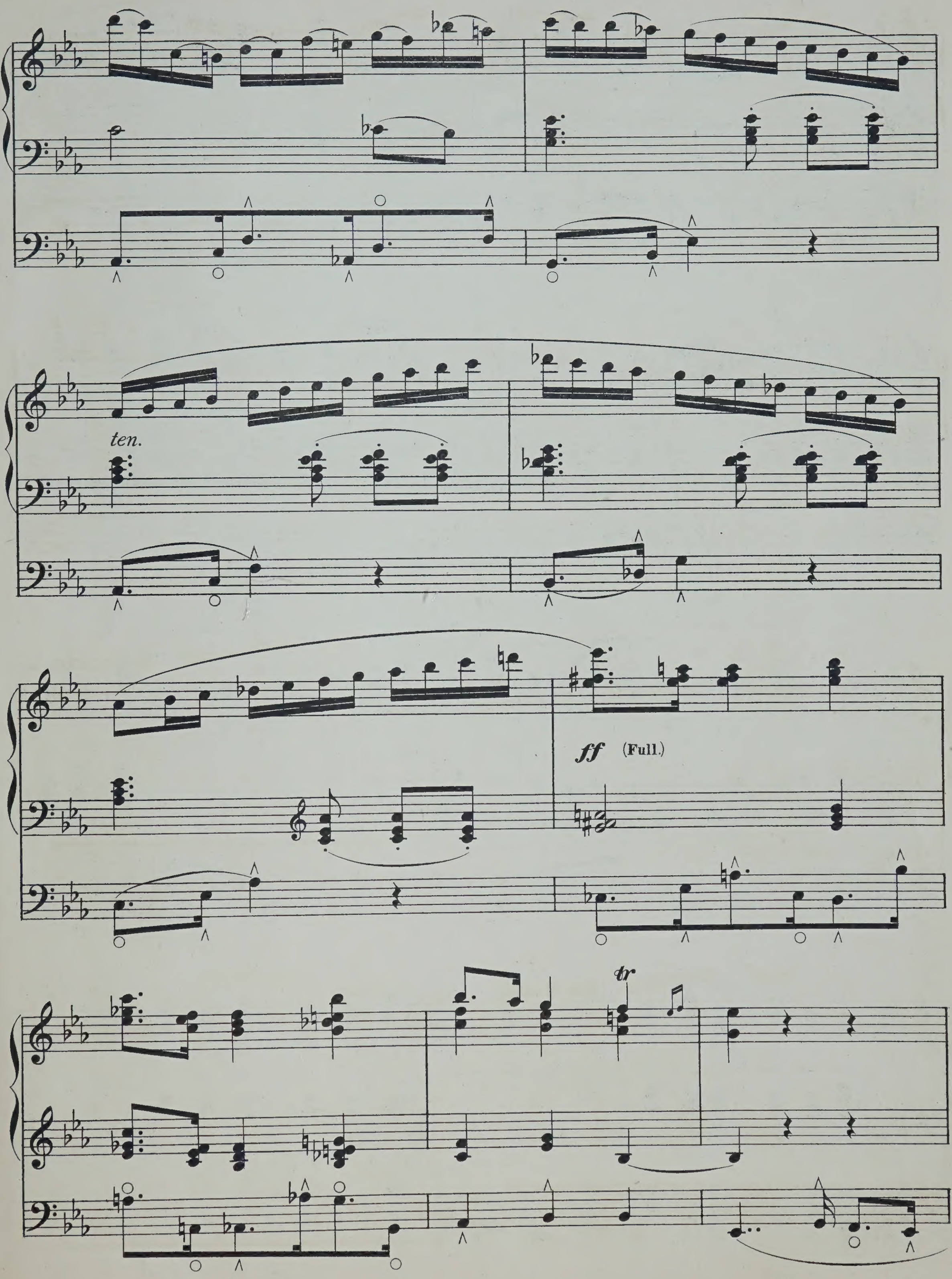

Allegro ♩ = 116.
Manuale.
Pedale.
f
p Choir.
reduce Swell to 8 & 4 ft with Oboe.
Swell.
Gt & Sw. as at first.
f
p
Choir.
reduce Swell.
p Swell 8 & 4 ft
reduce Gt to soft 8 ft

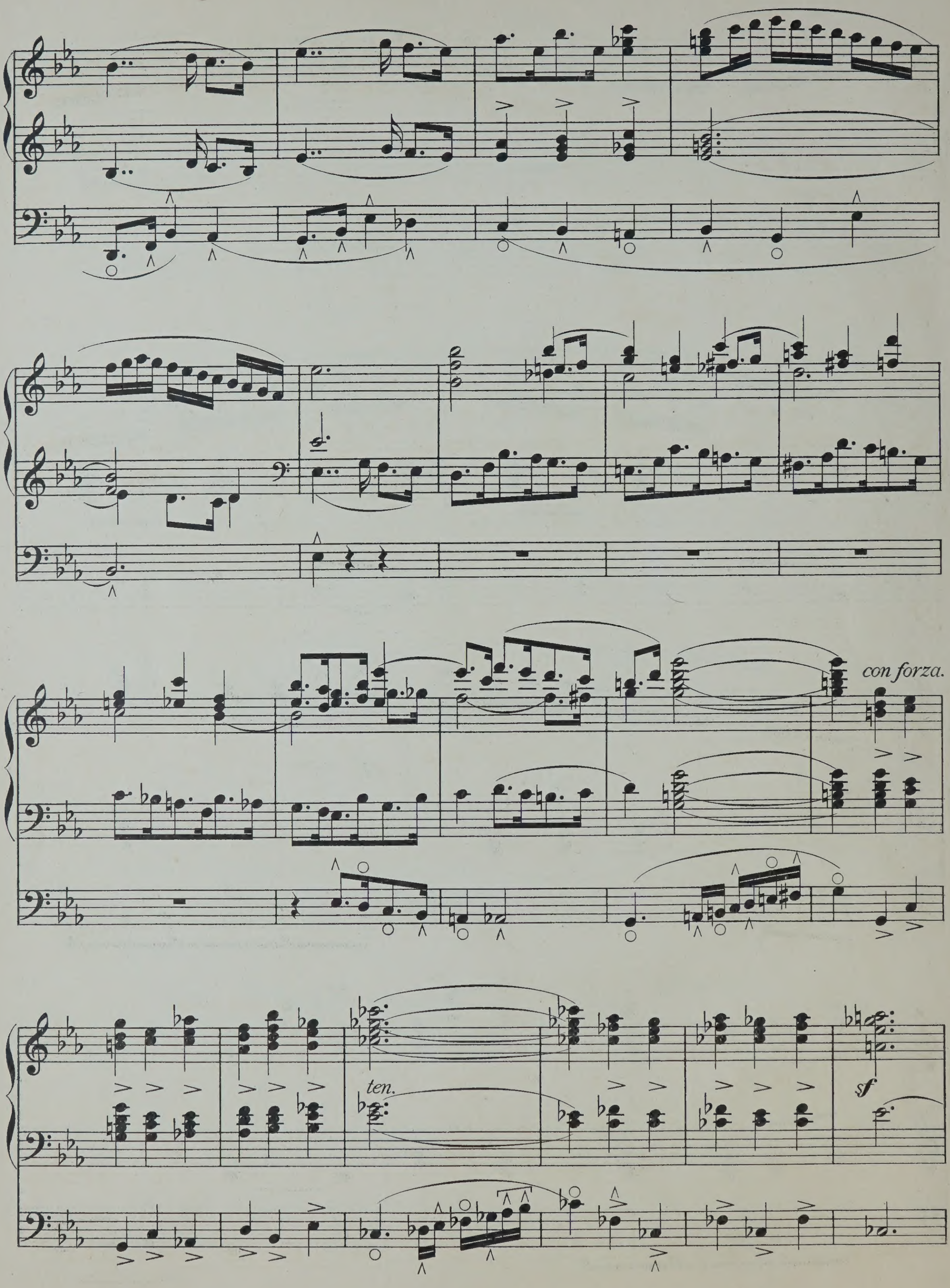

p Gt
Sw. continued.
cresc.
f
Gt both hands.
as at first.
with Gt to Ped.
dim - - in - u - en - do
Sw.
Sw. f
Gt to Ped in.
p
fz

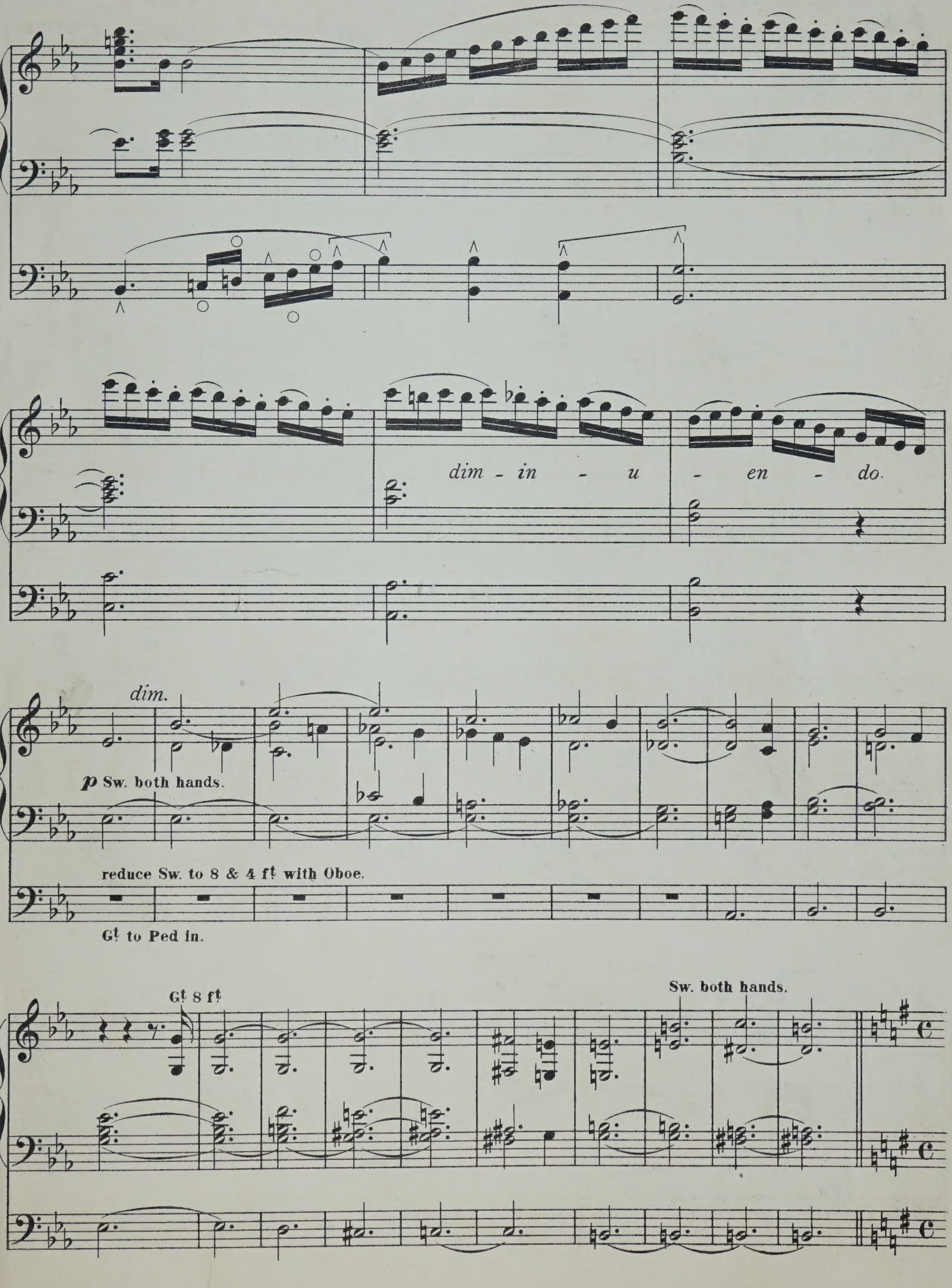

Ch. Clar.
Gt Flute.
Sw.
Sw.
fz
fz
Ch.
Ch.
Sw.
sempre legato.


Gt
Ch.
Sw. continued.
Gt
Gt
Gt to Ped.
add Full Swell (closed)
Gt to Ped.
R.H.
1 1
+
2 1 + 3
L.H.

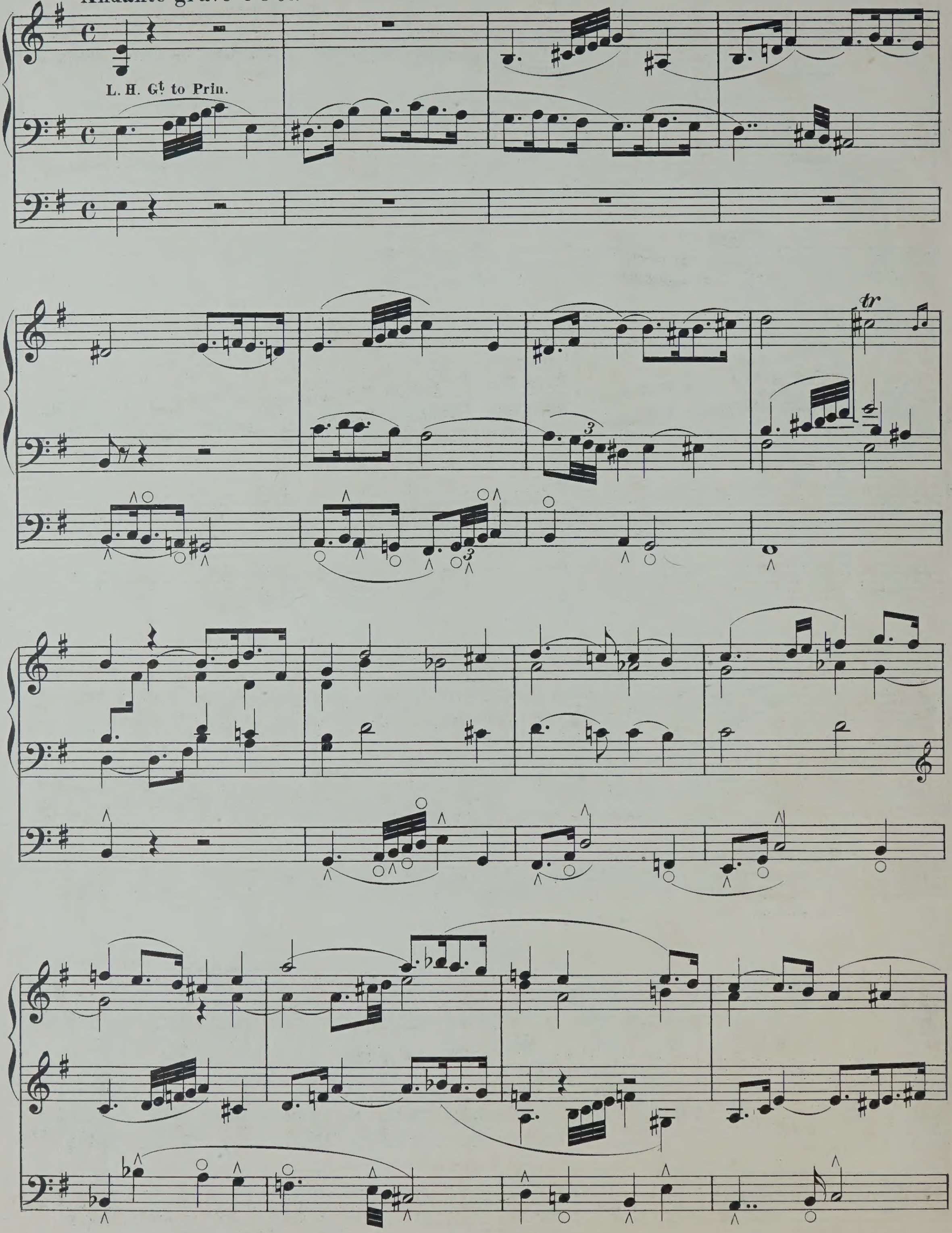


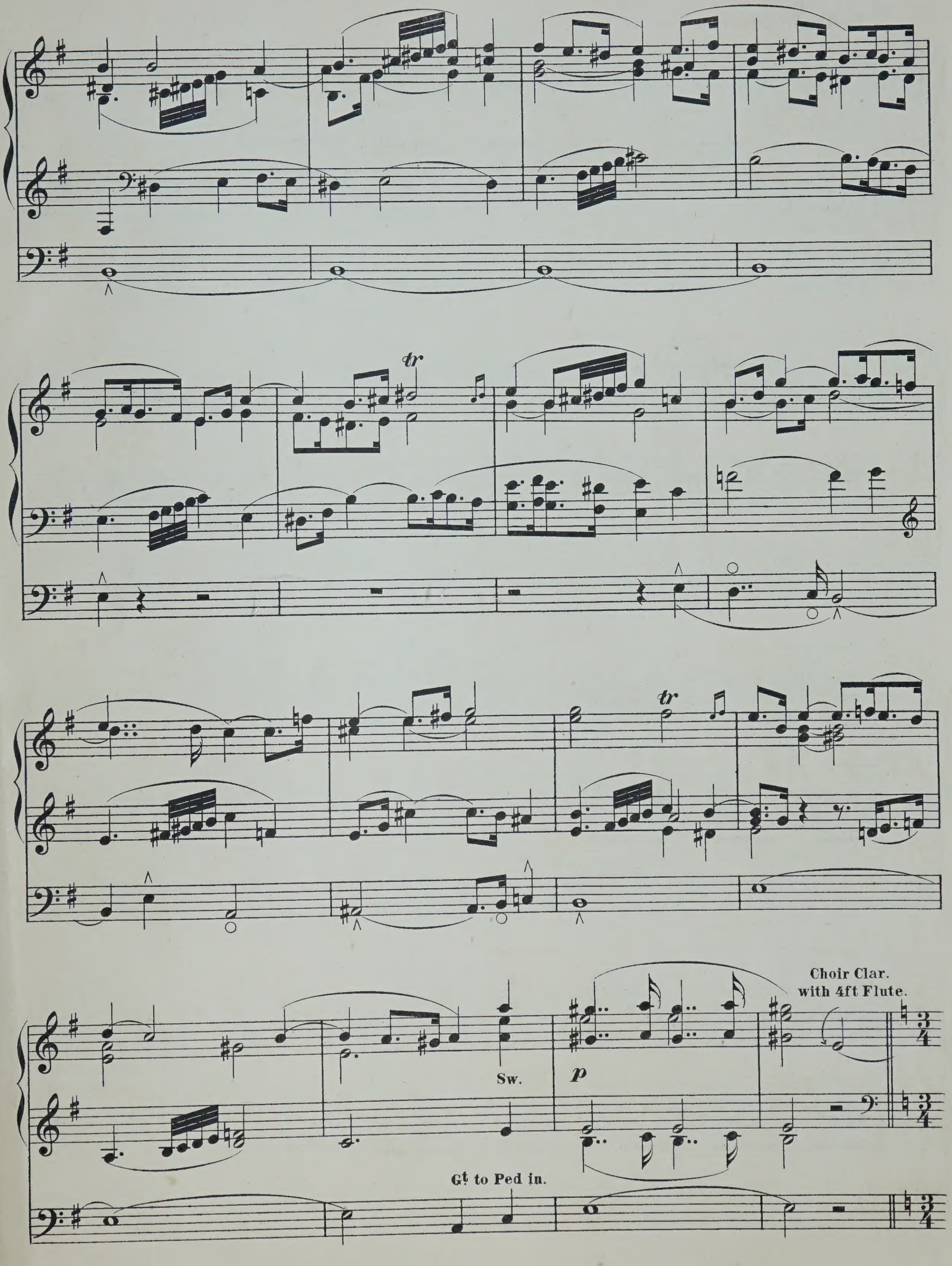

ten.
ff (Full.)
tr


con forza.
ten.
sf

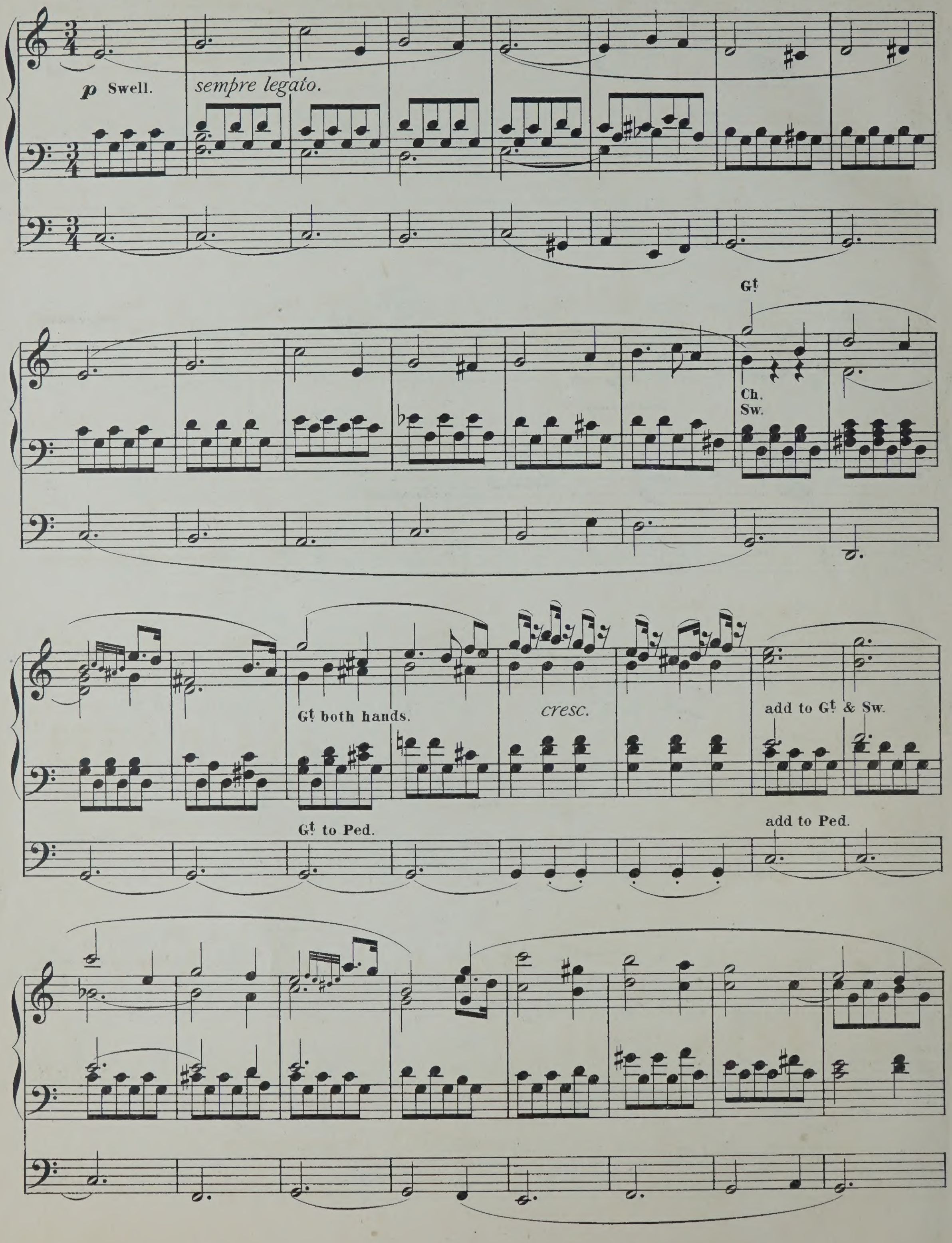

dim - in - u - en - do.
dim.
p Sw. both hands.
reduce Sw. to 8 & 4 ft with Oboe.
Gt to Ped in.
Gt 8 ft
Sw. both hands.

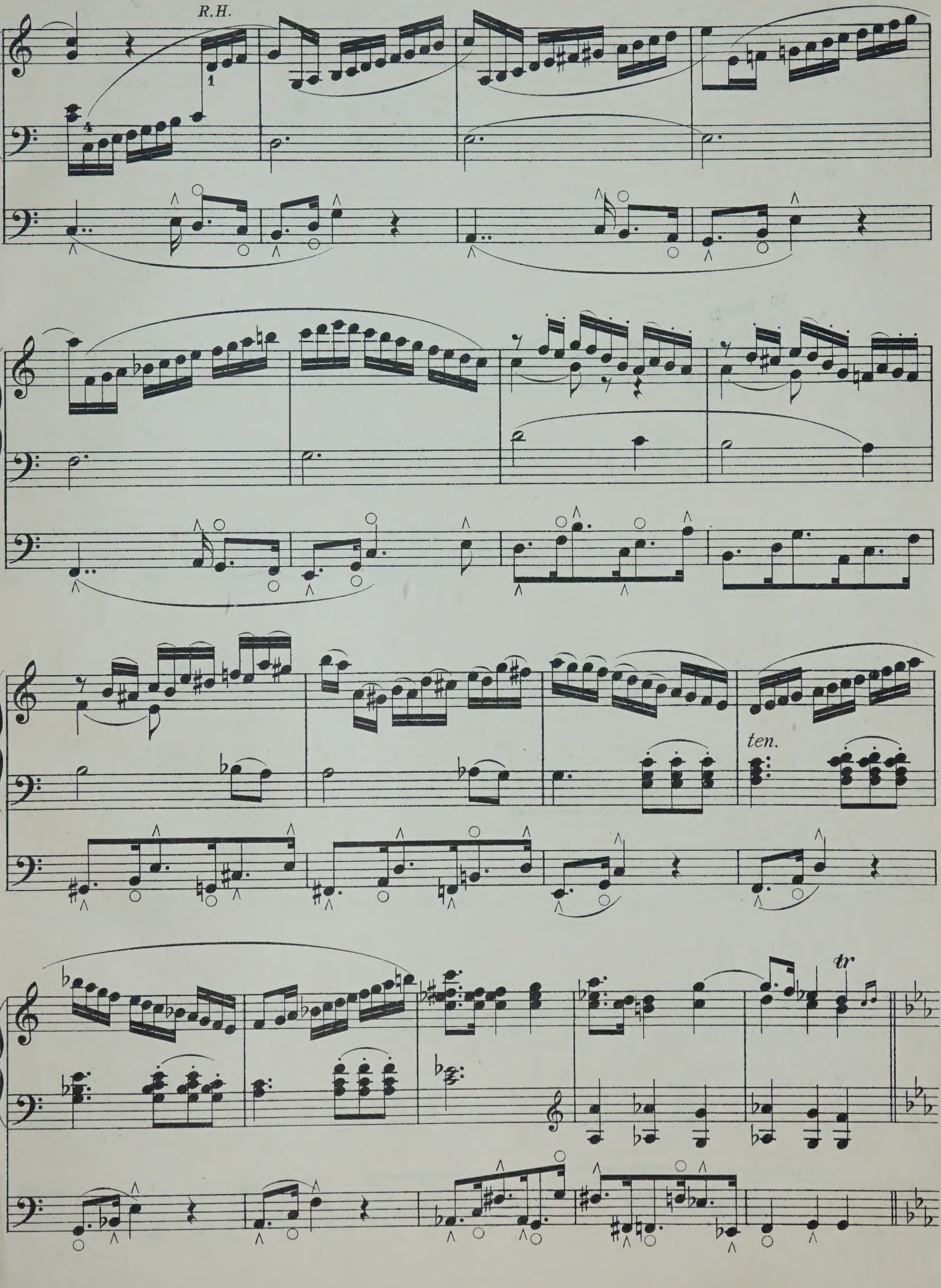
Andante grave ♩ = 66.

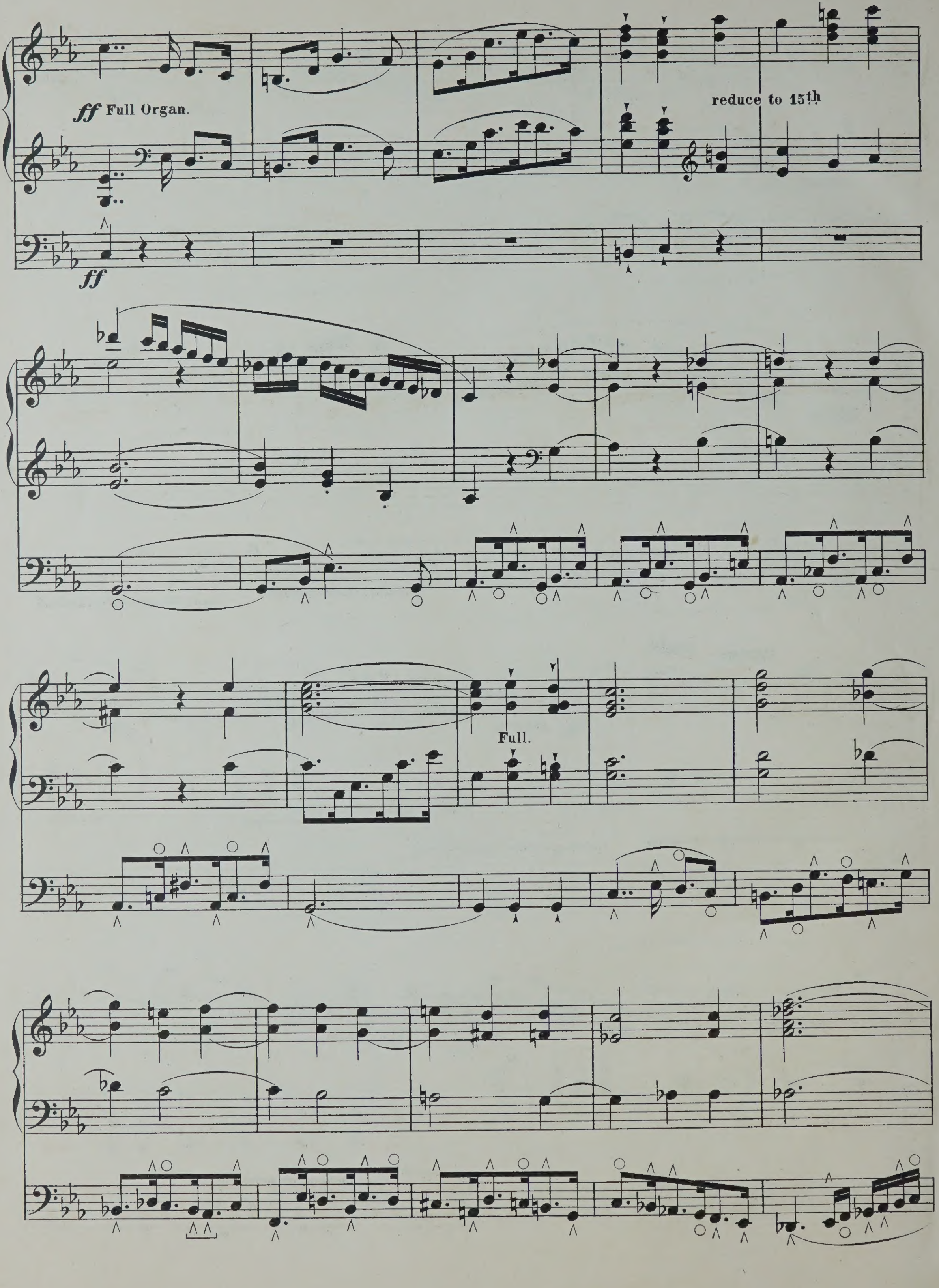

L. H. Gt. to Prin.
tr
3
3
3

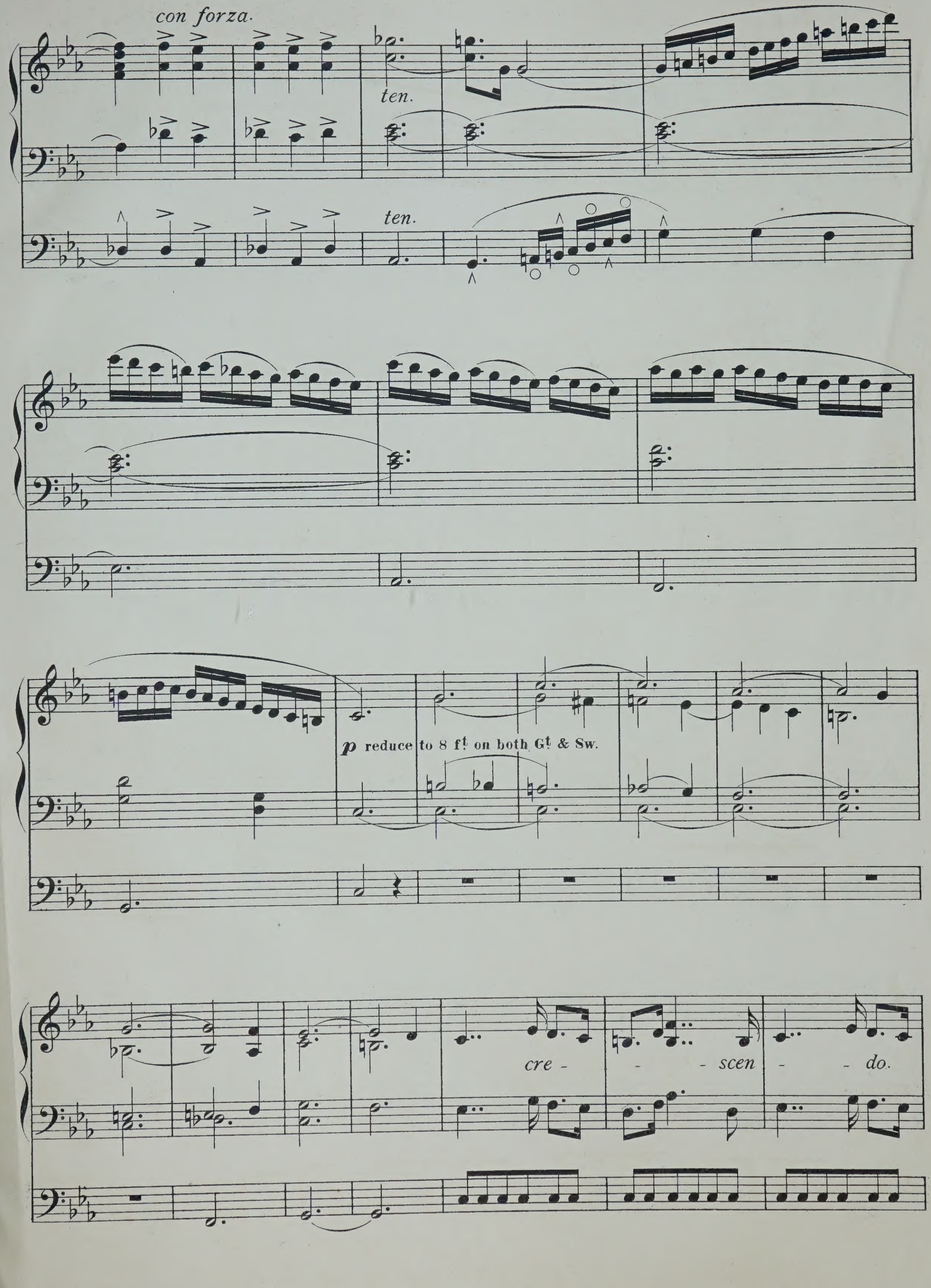

tr
tr
tr
Sw.
p
Choir Clar.
with 4ft Flute.
Gt. to Ped in.

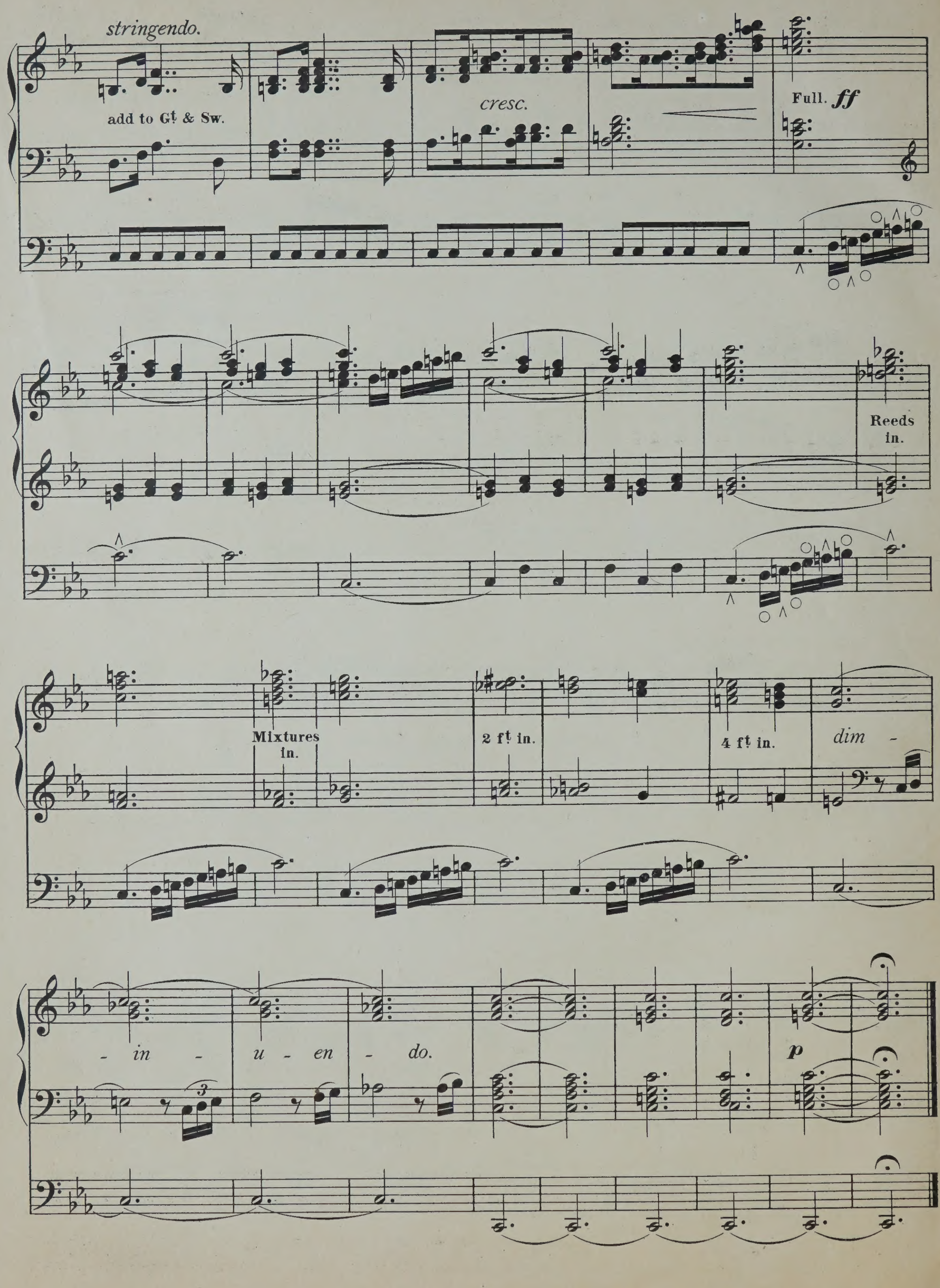
Tempo primo.


p Swell.
sempre legato.
Gt.
Ch.
Sw.
Gt. both hands.
cresc.
Gt. to Ped.
add to Gt. & Sw.
add to Ped.


R.H.
4
1
ten.
tr


ff Full Organ.
reduce to 15th
ff
Full.


con forza.
ten.
ten.
p reduce to 8 ft. on both Gt. & Sw.
cre - - scen - - do.


stringendo.
add to Gt. & Sw.
cresc.
Full. ff
Reeds in.
Mixtures in.
2 ft. in.
4 ft. in.
dim - in - u - en - do.
p